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AN
ARCHITECTURAL
MONTHLY



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THE BRICKBUILDER

AN ARCHITECTURAL MONTHLY

VOLUME XXI

NOVEMBER 1912

NUMBER 11

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& WHITE; CHARLES BRUEN PERKINS; REILEY & STEINBACK; HOWARD SHAW.

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CHURCH, VIRGIN DE LOS REMEDIOS
CHOLULA, MEXICO. ↓

Dome is entirely covered with glazed tile in green,
yellow, and white colors.

THE BRICKBUILDER

NOVEMBER, 1912

VOLUME XXI.

NUMBER 11.

Recent American Group-Plans.

II. MONUMENTAL GROUPS.

ALFRED MORTON GITHENS.

MONUMENTAL architecture; architecture invariably of the severest classic; the greatest, noblest, simplest motives; long colonnades, great isolated columns, terraces, broad flights of steps; these are the elements of the accepted ideal. No matter if the motive be as old as Rome, no matter whether it be repeated over and over again at different places, whether it be used successively through different ages, such are not considered objections if only the composition be of the highest dignity and grandeur. In this spirit the work is judged; therefore the ideal differs from other modern ideals, for nothing new is demanded. The French, for instance, ask something original. The Grand Palais des Beaux Arts with its great pylons, its glass pediment, and enormous bubble of a dome beyond had been approached in imaginary projets but had never been seen in actual construction; the river-wide steel arch of the Alexandre III was like nothing seen before; but there is little new in the Robert Fulton colonnade, the terraces or flights of steps. The motives are exquisitely handled and it is a work of the greatest nobility. Unrestrained originality tends perhaps to the fantastic, the freakish, is inconsistent with the point of view just outlined and so is anathema to the highest American culture.

In consideration, then, of the monumental group we must brush aside the question of originality. A Doric column is perhaps the noblest form ever given a shaft, and a Doric column won the Perry Memorial competition. Two classic temples

Springfield Municipal group, but what is nobler than a classic temple?

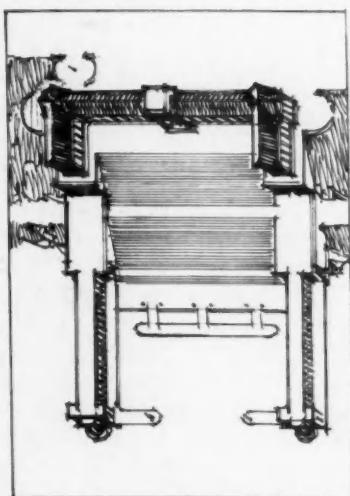
These two and the Robert Fulton have a singular resemblance in their elements as outlined to the competitors. Each required a dominant in the nature of a monument, a *sepulchre* in the Robert Fulton, a *bell-tower* in the Springfield, and a *shaft* in the Perry; also lesser buildings were required, a *museum* and a *reception hall* in the Robert Fulton, an *auditorium* and *city office building* in the Springfield, and a single *museum* in the Perry.

Now it is quite evident that the noblest composition demands the dominant in the center with the lesser buildings set on either flank and balanced in their mass and general design; so the single museum of the Perry was a serious matter to the competitors. It seems extremely difficult to form a complete and perfect monumental composition with two buildings neither unimportant. A rather clever analysis appeared in the memoir of one of the competitors:

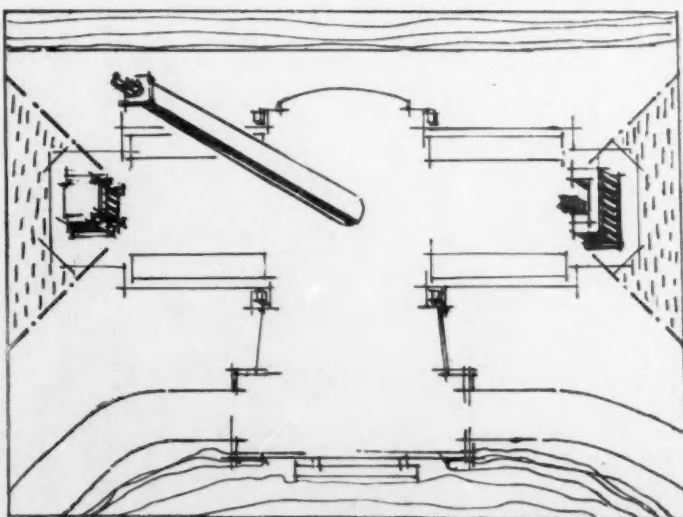
"In regard to the relation of shaft and museum, three alternatives present themselves:

"(1) Placing the museum so far from the shaft that it will not interfere with the view of the latter nor detract from its unity. Considering the flatness of the site, the expanses of water around it, and the lack of any elevation from which a general view can be had, the museum . . . is too small an element to be placed off by itself. . . . It would be lost in space and its possibilities as part of the monument wasted.

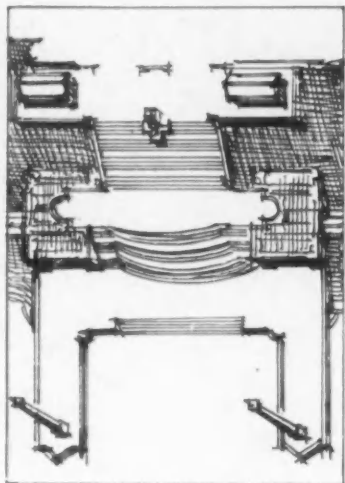
"(2) Placing the museum near the shaft



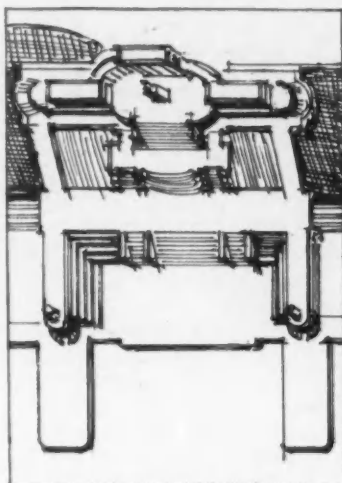
ROBERT FULTON MEMORIAL.
Design Placed First.
H. Van B. Magonigle, Architect.



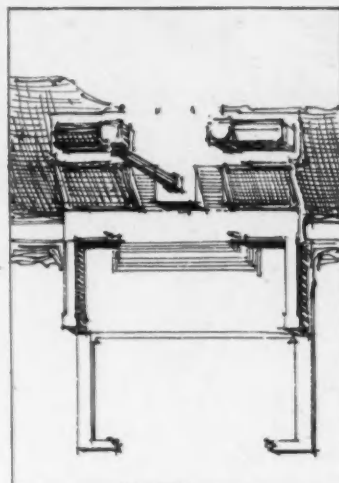
PERRY MEMORIAL.
Design Placed First.
Freedlander & Seymour, Architects.



ROBERT FULTON MEMORIAL.
Design Placed Second.
Bellows, Ripley, Clapp and Faelten,
Architects.



ROBERT FULTON MEMORIAL.
Design Placed Third.
Cret, Kelsey and Jallade, Architects.



ROBERT FULTON MEMORIAL.
Design Placed Fourth.
Chas. P. Huntington, Architect.

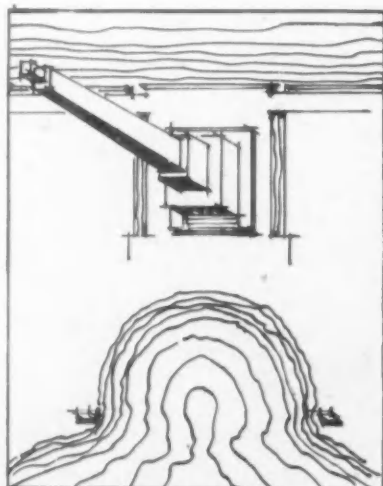
and treating the immediate approaches (by the use of colonnades, etc.) so that the two would form a single composition. Though the principal approach is Put-in-Bay, the openness of the site affords a view of the monument from all sides; and the conception of unity makes it desirable that the monument should present a simple outline from all around. If the museum is placed near the shaft, it and the almost indispensable colonnades, etc., will cut off the view of the latter, and the varied outlines presented from different points will detract from the simplicity of the whole.

"(3) Placing the museum in the base of the shaft. This gives a monument complete in itself independently of approaches, a monumental unit, with nothing to distract the attention from it, and presents a symmetrical mass from all directions. It fulfils the requirements set forth above, and we have adopted it in preference to all other schemes. The museum, however, must be so treated as to give the idea of adequate solidity to support the shaft. We have made it in appearance a solid plinth of stone about thirty feet high."

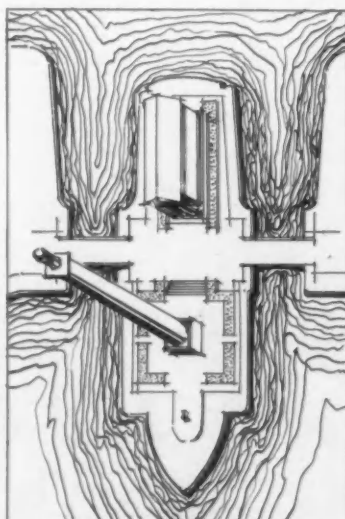
This paper accompanied the design placed fourth; the third was governed by the same argument.

Contrasted with the low island and level breadth of Lake Erie, the great shaft will appear larger than the Washington obelisk, and the idea of its resting on a small museum seems absurd, though the difficulty was so cleverly managed that the effect is not as shocking as it sounds. The museum, of course, was lighted from the top around the base of the shaft, so no windows were necessary.

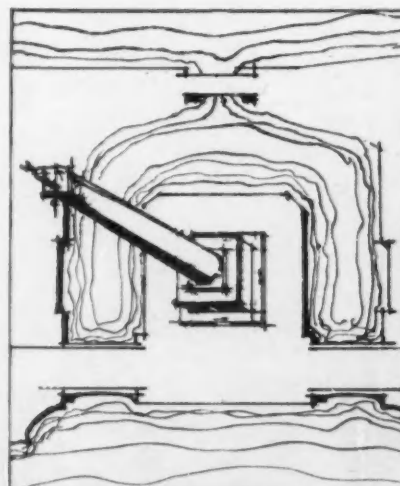
Of the premiated architects only one met the problem bluntly, the second-placed, who crossed the site with his shore-drive, as the program required, and frankly placed his columnar shaft on one side and his temple-museum opposite, carrying broad waterways past them so they rested on an island recalling the Imperial island of the Tiber with its temples and monuments and its bridges to Rome and the Janiculum; but seen diagonally from a distance the museum would seem a lump at one side of the shaft, their relation would be indeterminate and annoying, and so the design would fall under the ban of Section 2 of the analysis just quoted.



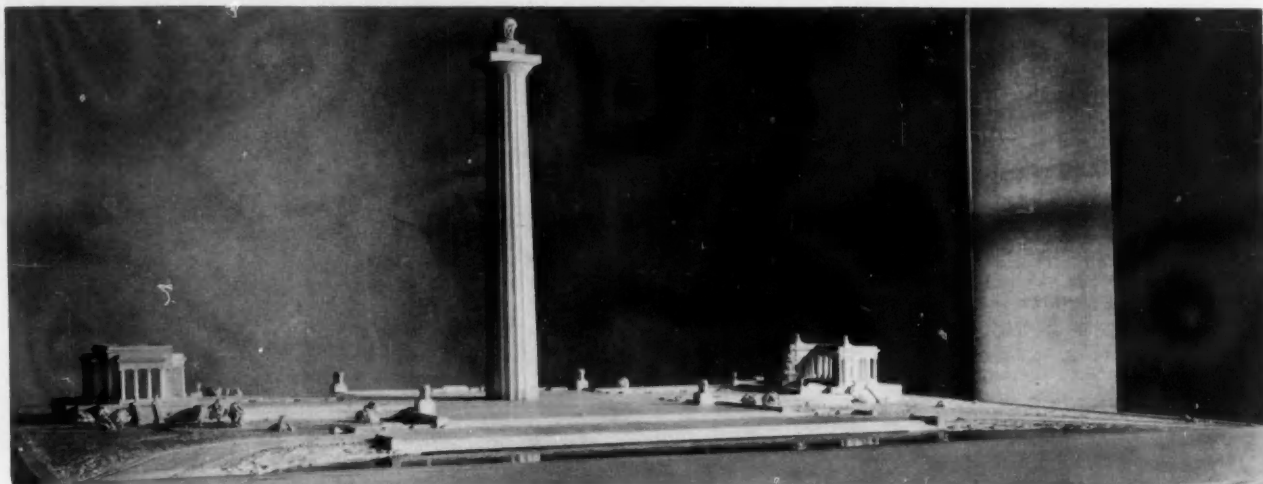
PERRY MEMORIAL.
Design Placed Third.
Paul P. Cret, Architect.



PERRY MEMORIAL.
Design Placed Second.
James Gamble Rogers, Architect.



PERRY MEMORIAL.
Design Placed Fourth.
Dillon, McLellan & Beadle, Architects.



SCALE MODEL — PERRY MEMORIAL.
Freedlander & Seymour, Architects.

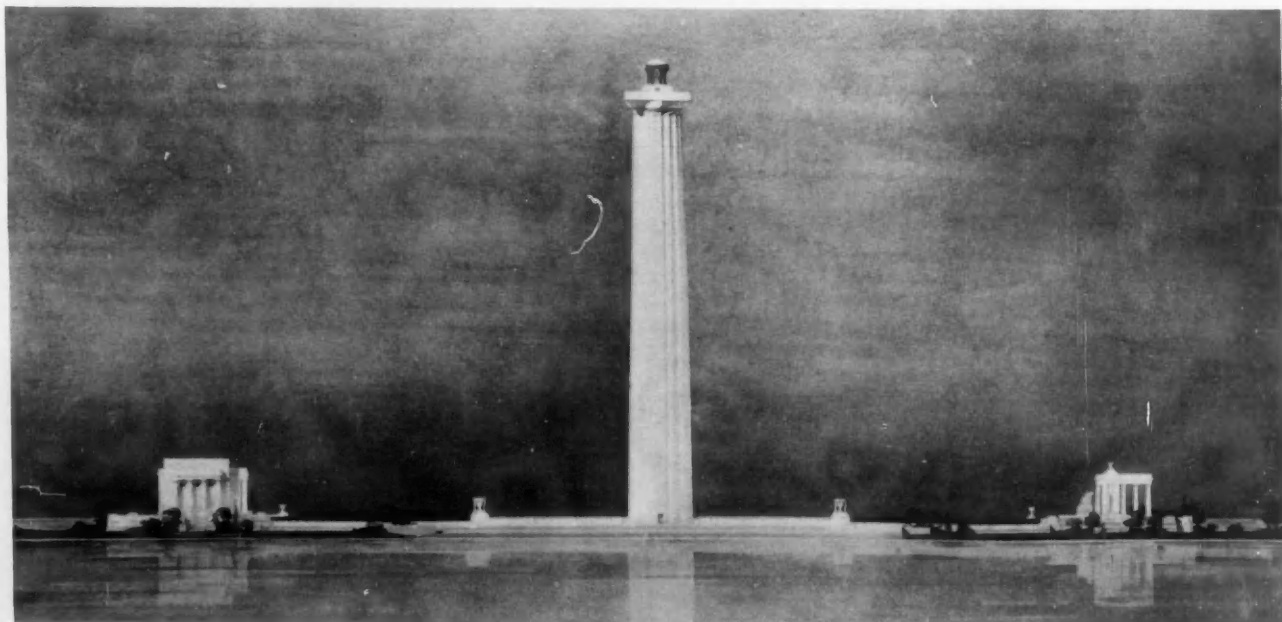
The successful competitors, however, with an admirable boldness swept aside all difficulties by deliberately introducing a third building not actually called for in the program, but suggested, perhaps, as a future possibility by the clause stating that "the committee may, after making the award, determine upon the inclusion in the memorial of features not named in the program."

The authors placed this third building to the right of the shaft and the small museum to the left, uniting them on a great plaza for the outdoor meetings and ceremonies the trustees expect; so they arrived at a perfect composition, the painters' "tent and tent-peg" or triangular arrangement, much the same as adopted by the various Springfield contestants or those placed fourth and fifth in the Robert Fulton.

But the space was far wider and the authors made the most of its breadth and flatness to intensify the lofty isolation of the monument. The museum and colonnade

they placed as far away as the site allowed and permitted nothing in between to detract from the great solitary shaft. The small buildings form the termination of the irregular tree masses, in the near future to be interspersed with cottages of the summer residents (their position within the dotted lines on the small isometric plan); but from in front, behind, or diagonally in either direction the column stands clear and alone. The plaza is raised no more than the tides necessitate so the shaft may appear as rising from the water and the reflection intensify its height. The platforms of the small side-buildings are somewhat raised to accentuate the plaza's breadth, and its surface slightly crowned lest the shaft appear to have "settled."

The shaft and a portion of the plaza immediately around it are now under contract; the working drawings are not a bit changed from the competition plans, and this is a strong argument for the practical usefulness of a competition.



PERRY MEMORIAL COMPETITION DRAWING.
Freedlander & Seymour Architects.

Simplicity and grandeur seem of the same nature; so in the Robert Fulton the first-placed was the least complex, a flight of steps of colossal scale balustraded at the sides by narrow buildings and terraces terminating in harbor-moles; a colonnade above and landing-stage below. The program demanded a broad flight of steps and made it clear that a winding or zig-zagged driveway as the principal approach would not be acceptable, such an approach for instance as to Deglane's "Eglise Votive," for the steps were to form a great theater with the Hudson River as the stage. Thousands on thousands of persons, tier after tier, can witness the landing of a distinguished guest, his reception by the civic or governmental officials and his ascent between a double line of soldiers or marines, up the center, past the sarcophagus of Robert Fulton to the city.

The project promises soon to materialize. The design has been somewhat simplified by later study; the upper colonnade carried around the two buildings as a peristyle, the central pavilion elevated, and the flanking colonnades at the water level omitted altogether. The composition is unaltered.

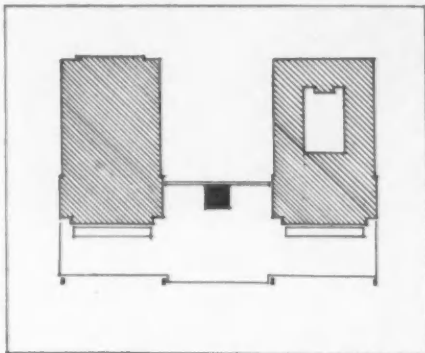
Now such a flight of steps requires a landing at the foot, a strong and formal bordering of some sort at the flanks and an object of interest at the head. These four are the essential elements of a grand stairway and the successful competitor presents them and nothing else to detract from

them; and more than that he has managed by combining the flanking masses and terminations to reduce these elements to three: steps, platform, and great enclosing U, our type-composition of the *Open Court*. One forgets to give him credit for having included in these three all the program required: the sheltered harbor, the museum, the meeting hall, the sarcophagus or burial monument. Again, the less complex, the more monumental.

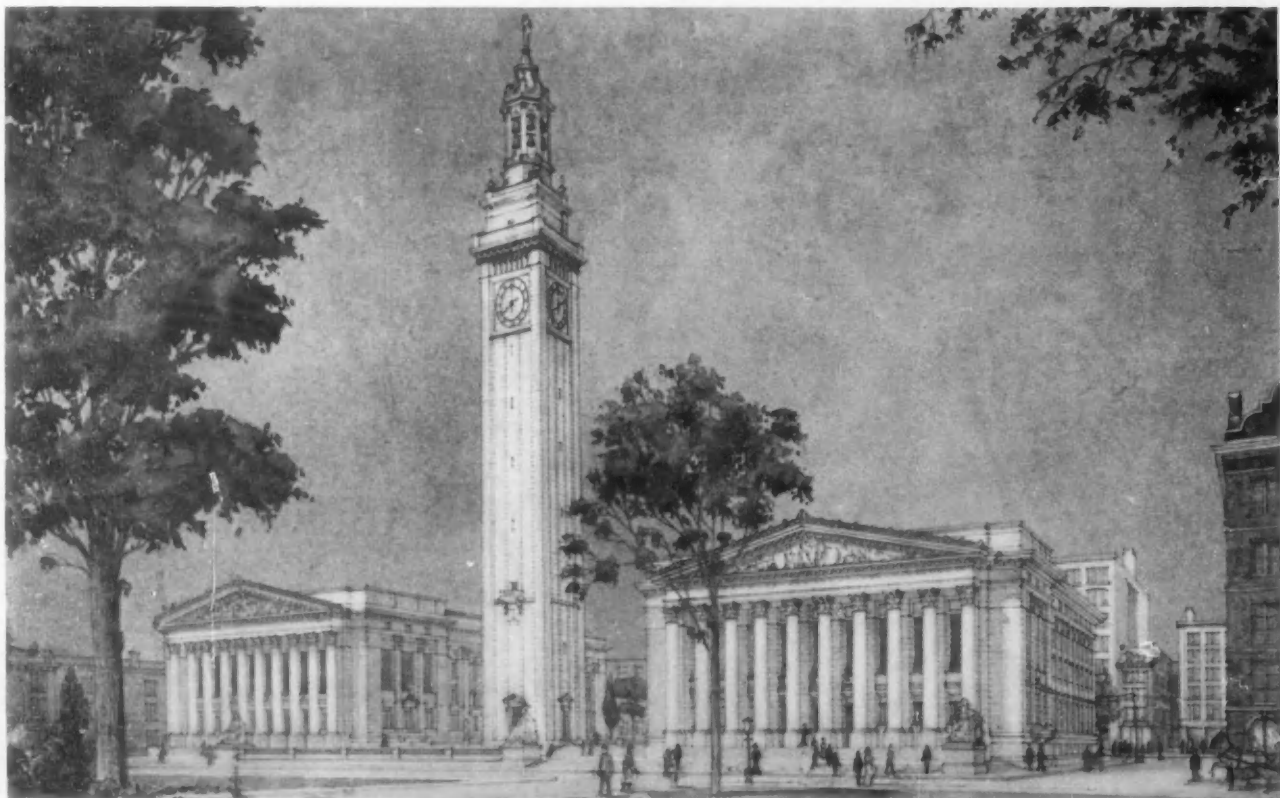
The other designs submitted seem not to have shared the

conception of the problem as a theater as well as an entrance. They are all somewhat more complicated; the third was exquisitely beautiful in detail but much more complex and of many parts; the second with its central sarcophagus, with prostyle temples and columnar light-towers at the four corners, is interesting. The problem was a city gate; then it seems perfectly logical that the two flanking buildings are as the pylons of an Egyptian temple gate, the moles and stairway-balustrades and monuments as the avenue of Sphinxes leading to them; the city is the temple, the climax; all

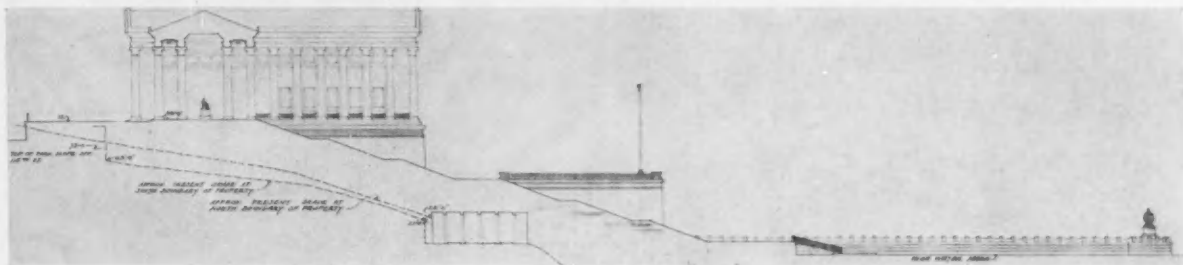
of which is perfectly reasonable but dangerous perhaps, lest an unworthy building take the place of honor across Riverside Drive, a site the trustees do not control. It becomes actually a part of the composition, and in this way all the projects are of the nature of the *open court* composition, the rear enclosure of the second- and fourth-



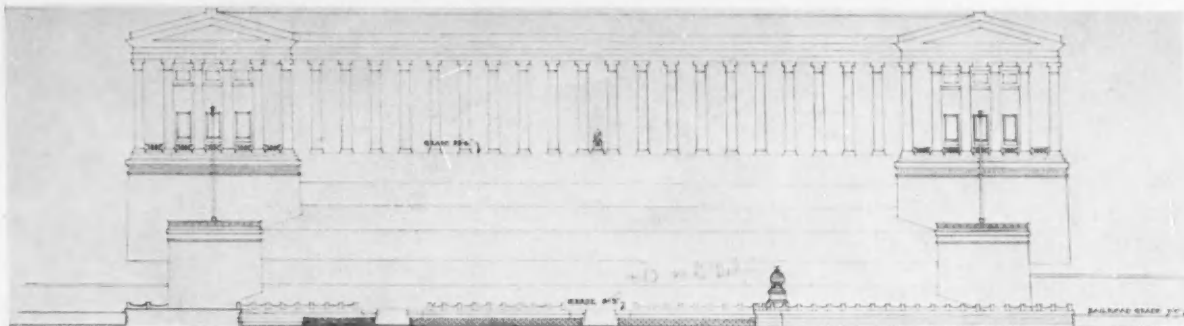
GROUP-PLAN. MUNICIPAL BUILDINGS,
SPRINGFIELD, MASS.
Pell and Corbett, Architects.



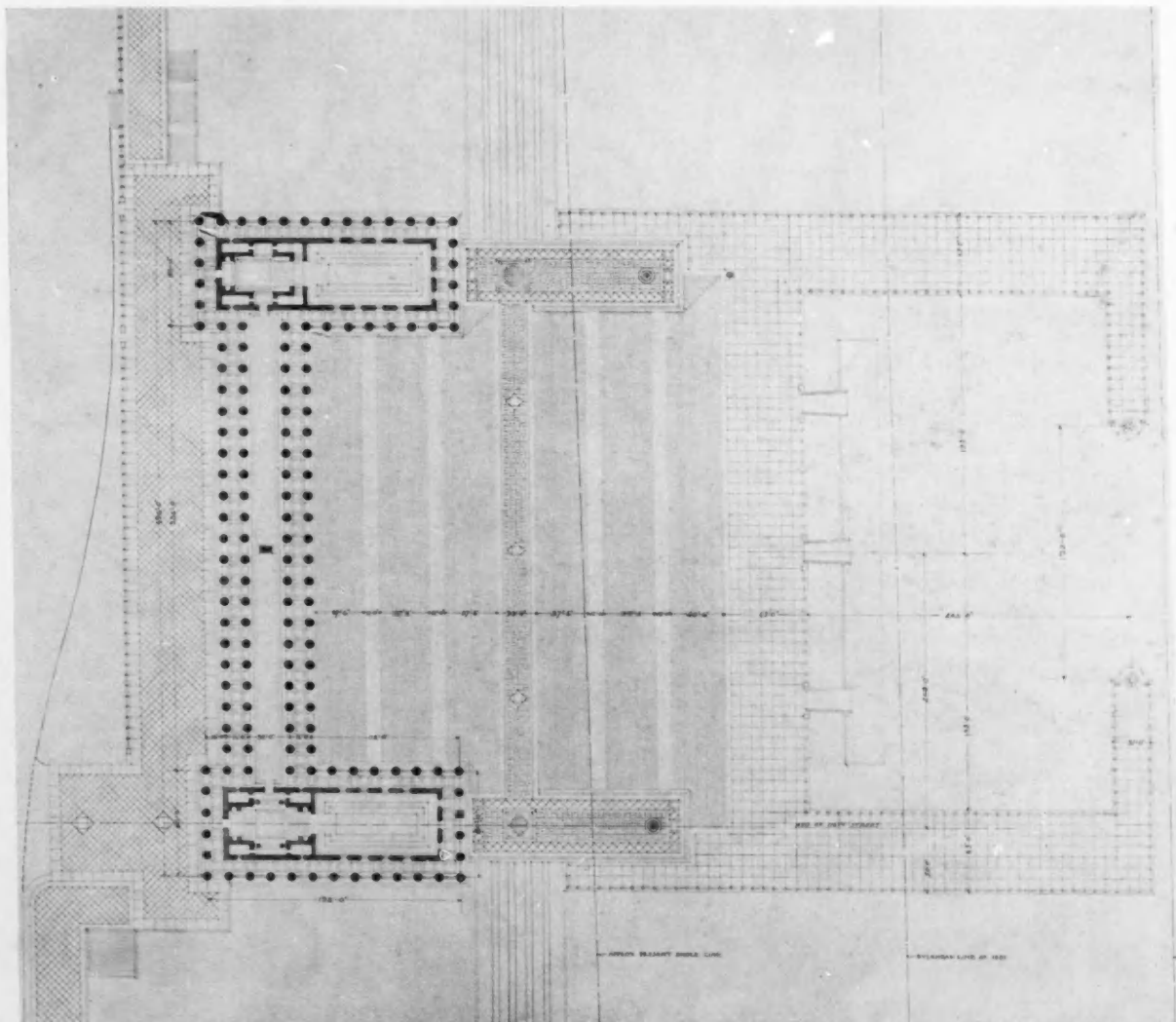
PERSPECTIVE — SPRINGFIELD MUNICIPAL BUILDINGS.
Pell and Corbett, Architects.



SECTION.



WATER ELEVATION.



PLAN.

WORKING DRAWINGS—ROBERT FULTON MEMORIAL, NEW YORK CITY.
H. Van B. Magonigle, Architect.



ELEVATION OF CAPITOL GROUP FOR THE STATE OF WASHINGTON AT OLYMPIA.
Wilder & White, Architects.

placed, and of most of the other projects being formed by the trees and buildings on the far side of the Drive.

The Springfield group required a Bell-Tower in the nature of an observatory, a Town Hall which was actually a great auditorium, and a Municipal Office Building with aldermanic halls. The program made it clear that each should front on the square. It is interesting that most of the contestants treated the façades of auditorium and office building alike, though the last was around an open court and totally different from the other in function. This seems necessary to produce the highest dignity, though if American architecture were as subservient to teachings of the Paris School as is said, this chance for monumentality would probably have been lost.

The successful project shows the tower completely separated from the other buildings; the second-, third-, and fourth-placed treat the three as one building, while the fifth connects the tower by colonnades.

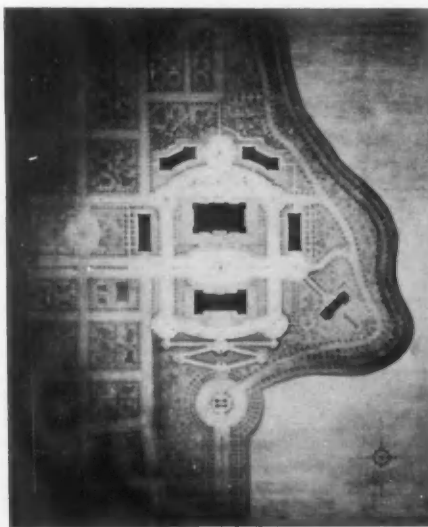
Nobility and grandeur are the ideals; is a tower nobler where it is isolated as are the Venice Campaniles, Giotto's tower, Pisa, the Tour St. Jacques, or the several memorial columns; or not necessarily, as the great Gothic church-towers or the Giralda? If tower and building be joined and treated as one, must the tower be secondary to the building or otherwise lose in dignity by the association? The French have a tendency to stand their towers on some sort of plinth, as Trajan's column stands on its pedestal. Some of the Perry projects show this; but the greater isolated towers of the world seem to start without base of any prominence, as a tree-trunk starts from the ground. St. Mark's Campanile on the Piazza side has no base whatever; the vertical lines on the shaft rise directly from the ground, like the flutes of a Greek Doric column. I remember discussing this tower with Mr. Elihu Vedder, who stated that to him it was the greatest of all for this very reason, the long lines of the Piazza seeming to sweep on and up the shaft without interruption whatsoever.

The Perry and Springfield were triangular compositions; the first- and second-placed in the competition for the Washington State Capitol were composed as a triangle with breadth as well as length and height, or a pyramid, with the dome of the assembly building as the apex. This is most evident in the first-placed, and to accentuate it the authors put the court house directly in front of the taller assembly building, stiling the dome of the last named so that seen from the front it might not be eclipsed by the court house. The entrances are therefore from the sides; an unusual arrangement without any predominating

approach but composing as a true pyramid from any point of view.

The second-placed was not so completely pyramidal, but nothing blocked the view of the dominant building from the proposed waterfront boulevard which the authors took as the principal entrance, assuming that with the city's growth the low flats would be filled in.

The most used entrance is now from Main street to the left. The city has acquired the intervening block so that the accepted project as here shown is not crowded as was the competitive plan. It gives the court house which is to be built immediately the most prominent position, and the governor's house the point of the cape which looks out over Puget Sound; the second-placed subordinates these buildings to glorify the Capitol proper.



PLAN.
WASHINGTON STATE CAPITOL GROUP.
Wilder & White, Architects.

It seems difficult to visualize these two projects without an intimate knowledge of the site. It is a rocky promontory over the Sound and with its colonnaded buildings somewhat suggestive of the Greek citadels, the Arx of Selinunte perhaps, or Girgenti with the sea at its feet. The Greeks apparently composed for silhouette of hill and buildings together rather than for interrelation of buildings. Axes were apparently of no more importance than to medieval builders, while in our plans, which are Roman-inspired, they seem almost everything. Who was it that divided all architecture into two classes, Greek and Gothic on the one hand and Roman and Renaissance on the other?

Modern Domestic Stairways.

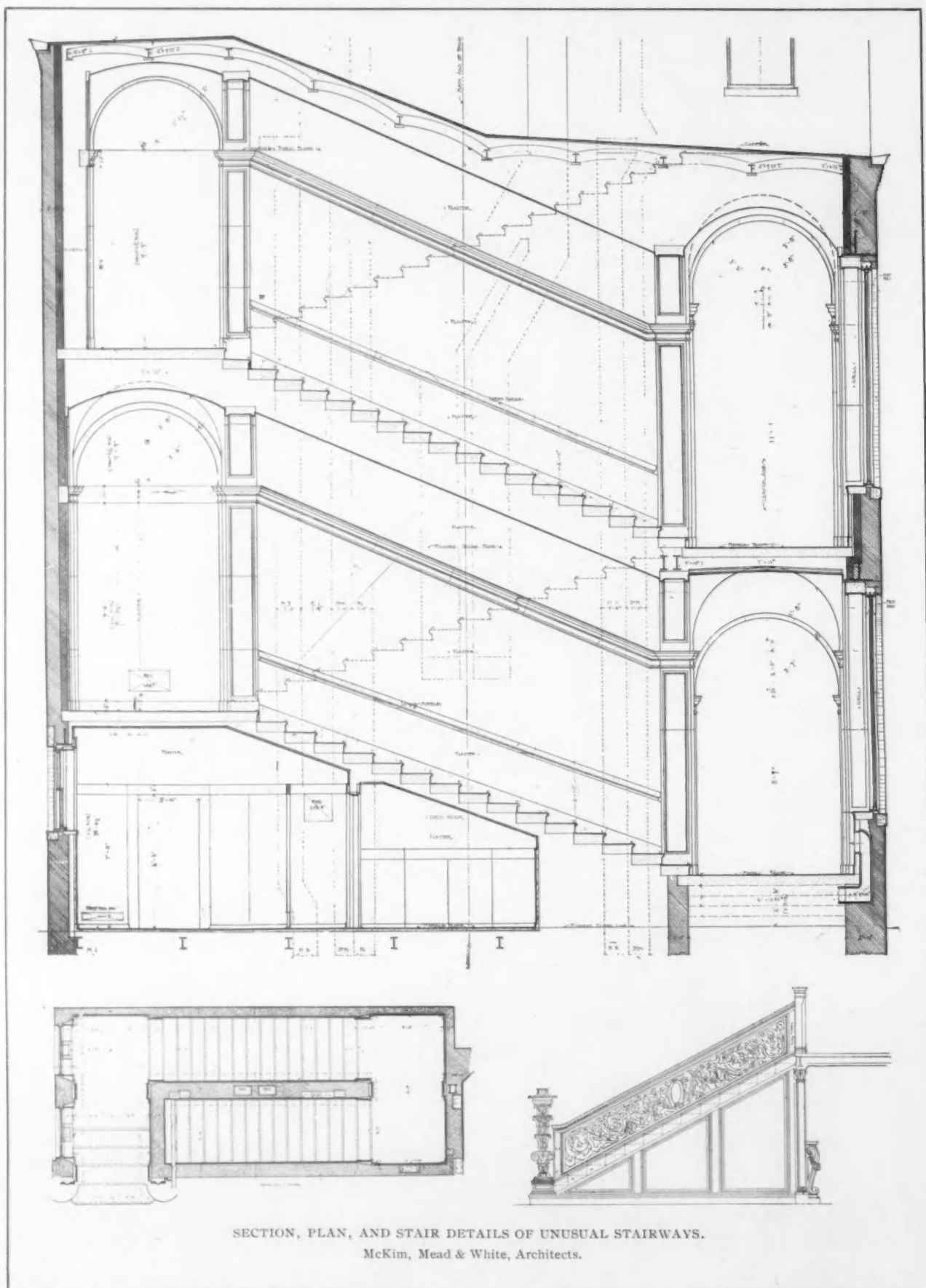
PART III.—SOME UNUSUAL STAIRWAYS.

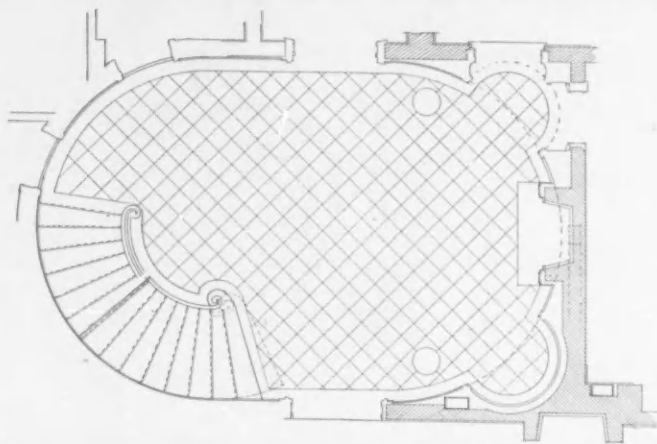
THOMAS HARLAN ELLETT.



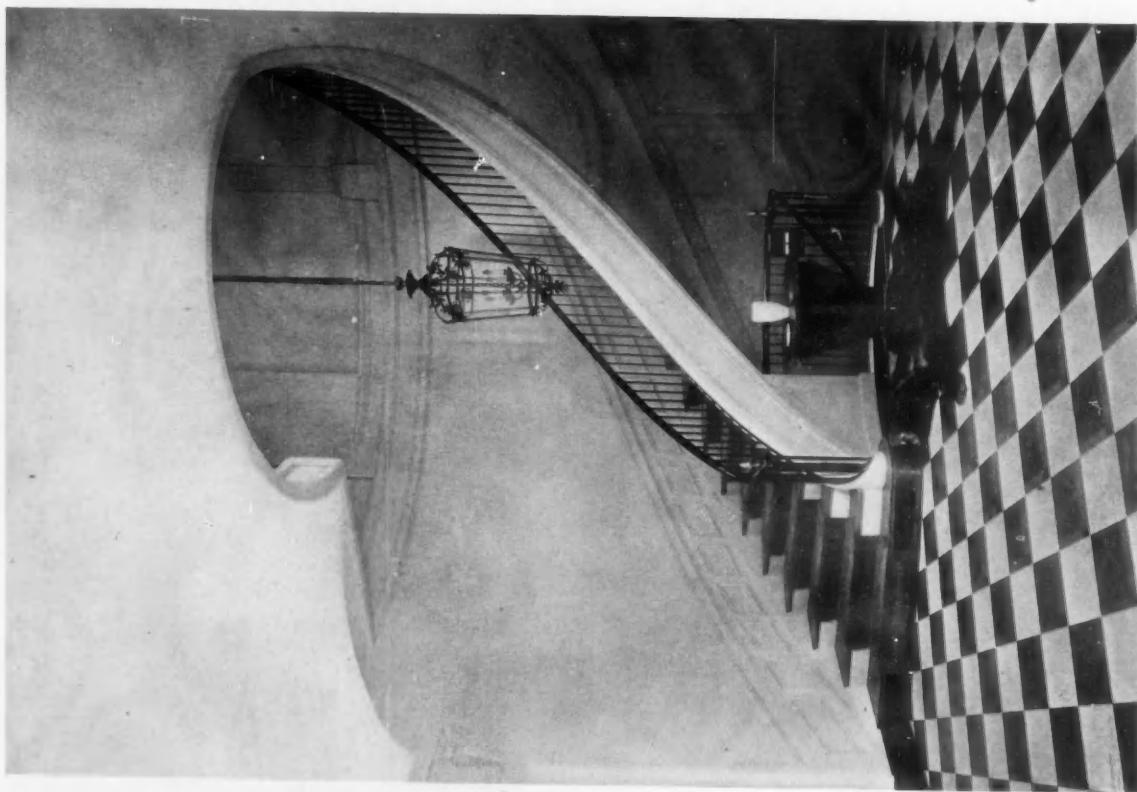
SMALL STAIR LEADING TO STANFORD WHITE'S STUDIO.

This is typical of that great artist's efficiency in the ingenious assemblage of rare antiques.

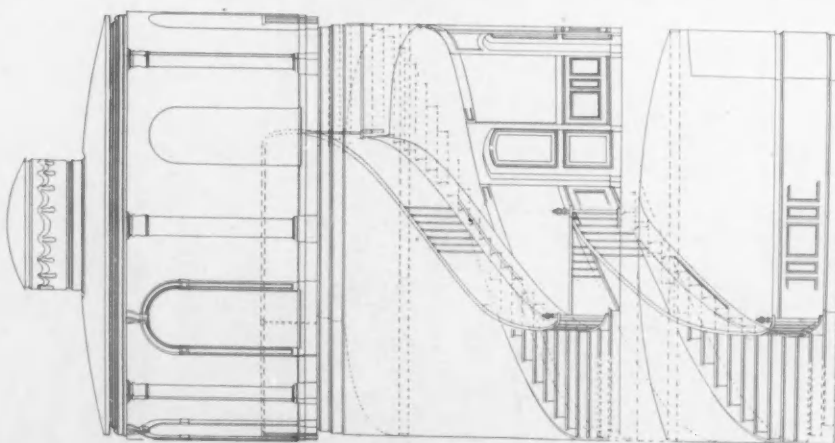




The plan of the second floor hall is circular, covered by a dome.



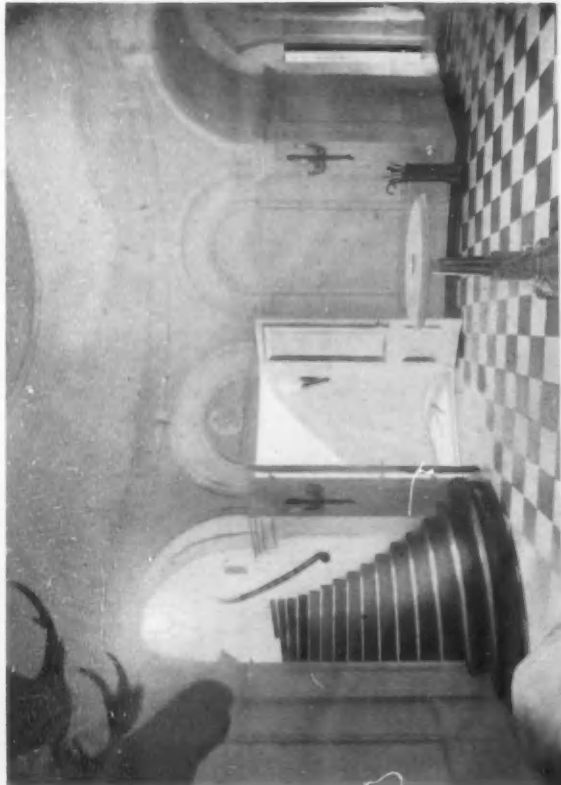
A REMARKABLE STAIR OF THE S-TYPE.
Delano & Aldrich, Architects.



The long continuous line of balusters curving in one sweep from floor to floor is most effective.



STAIRWAY USING A SECTION OF ANTIQUE MARBLE PARAPET FOR BALUSTRADE.
McKim, Mead & White, Architects.



AN ENCLOSED SEMI-CIRCULAR STAIR.
This one is very simple and pleasing and economical of space.



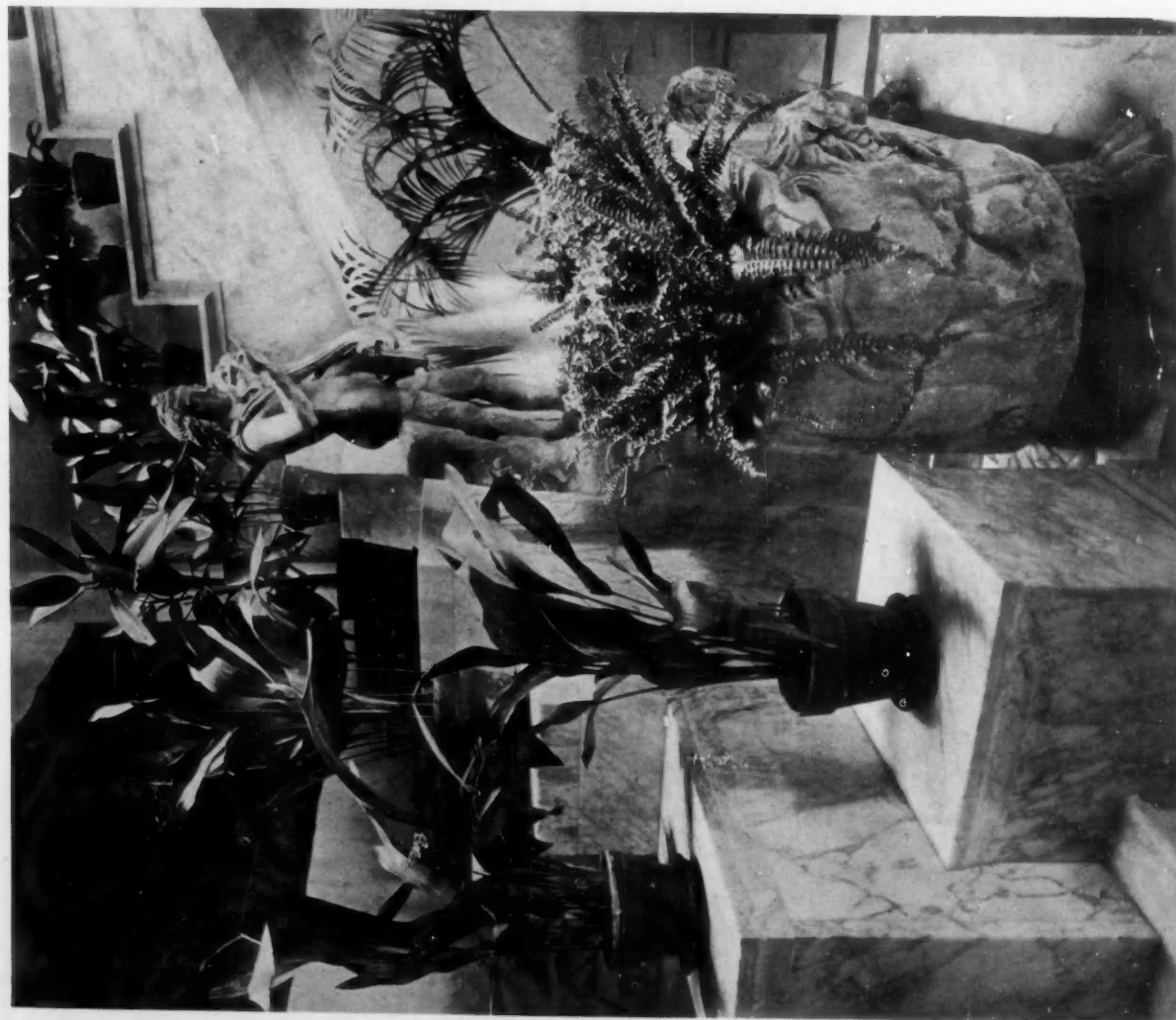
STAIRWAY WITH POMPEIAN FOREGROUND.
McKim, Mead & White, Architects.



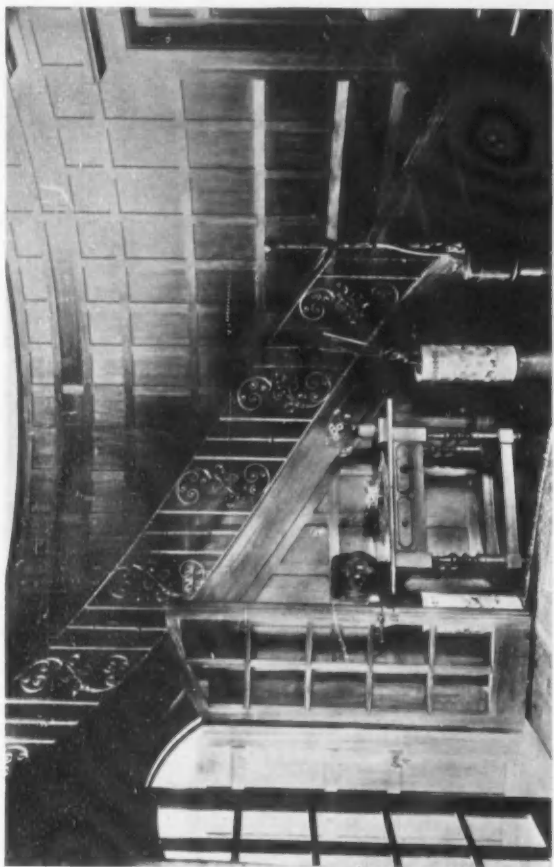
STAIRWAY WITH STEPPED RAMP OF EARLY ORIGIN.
The construction is concrete with steps and dado of green tile. The walls are covered with woven bamboo reeds cut from Chinese awnings.



STAIRWAY BY JOHN RUSSELL POPE, ARCHITECT.
The idea is more that of a piece of furniture than of any permanent part of the house.



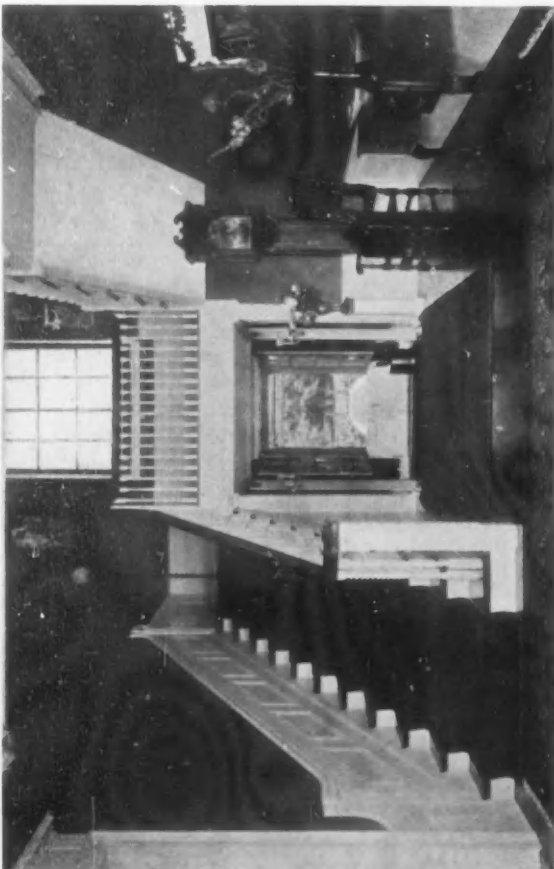
STAIRWAY BY MCKIM, MEAD & WHITE, ARCHITECTS.
Great solidity is obtained by this blocky massing of dark veined Pavanazza marble. The barrier of plants serves as a balustrade, the ramp itself being sufficiently wide for the feeling of security.



A SEMI-CIRCULAR STAIR BY BIGELOW & WADSWORTH, ARCHITECTS.
A very nice wrought-iron hand rail graces the curve.



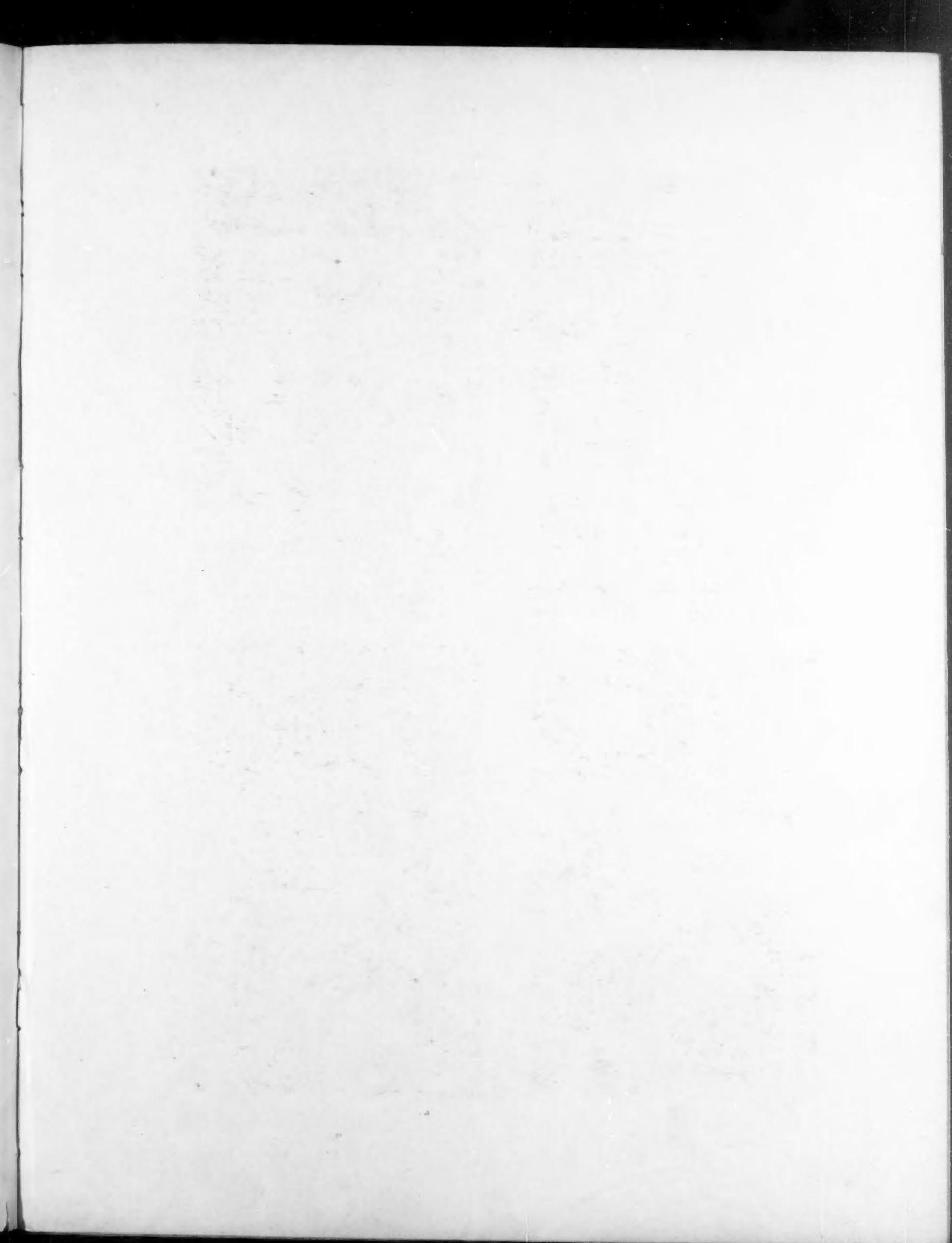
A STAIRWAY BY ALBRO & LINDEBERG, ARCHITECTS.
Unobtrusively placed in plan, charming in its simplicity and cleanly detailed.



A MODERN STAIRHALL BY BIGELOW & WADSWORTH, ARCHITECTS.
An excellent example carried out on consistent Colonial lines.

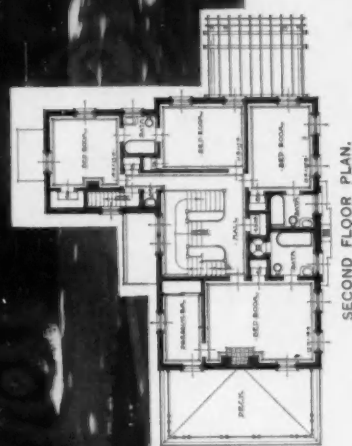
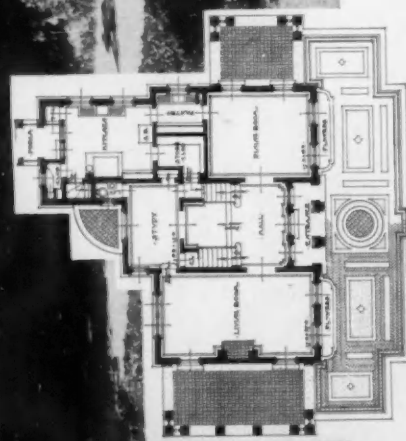


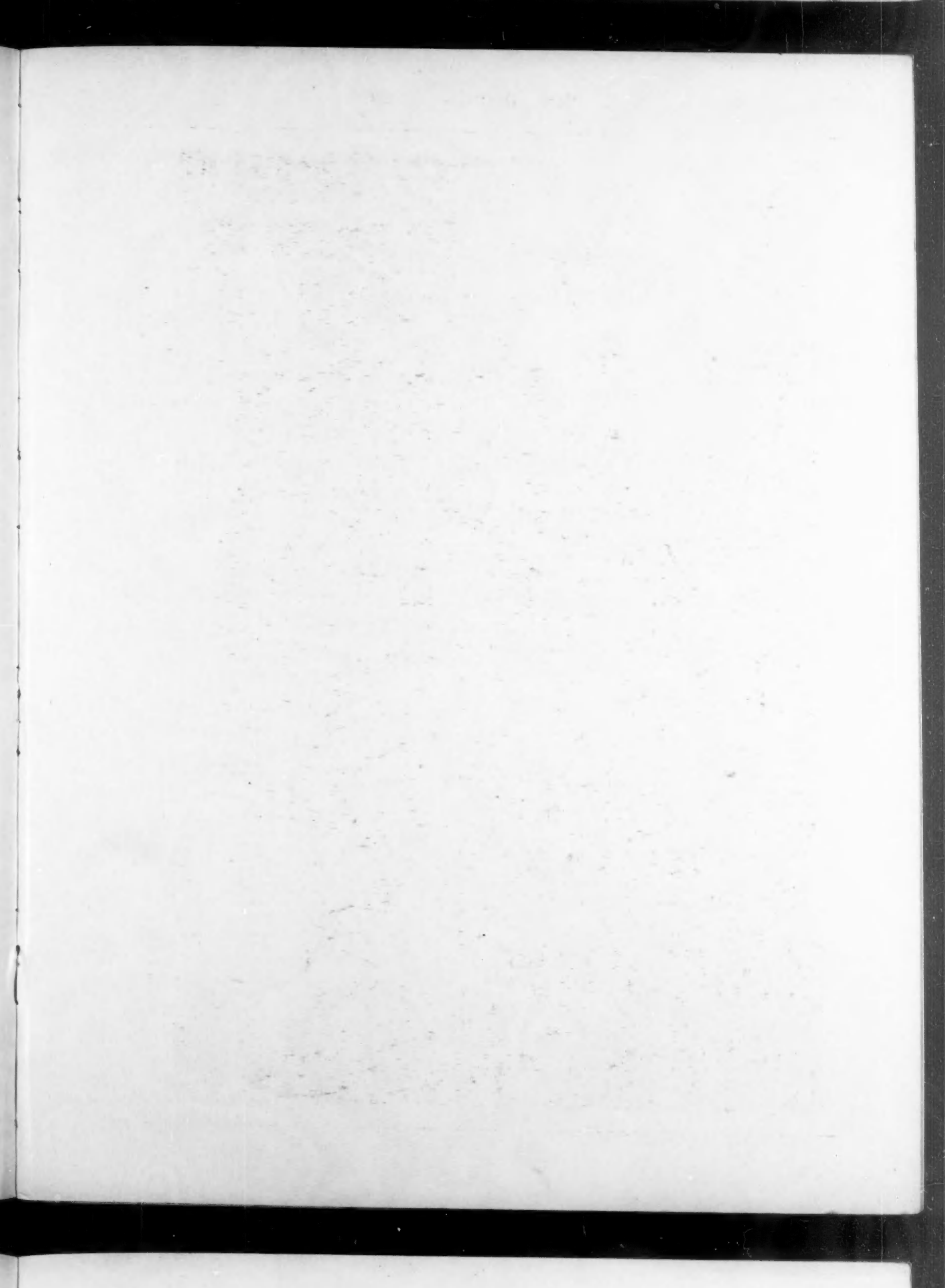
A HOSPITABLE ENTRANCE HALL.
An old country house partially remodeled. The arrangement of stair at the end is unusually satisfactory for a small house.





HOUSE AT KENSINGTON,
GREAT NECK, L. I.
AYMAR EMBURY II, ARCHITECT.







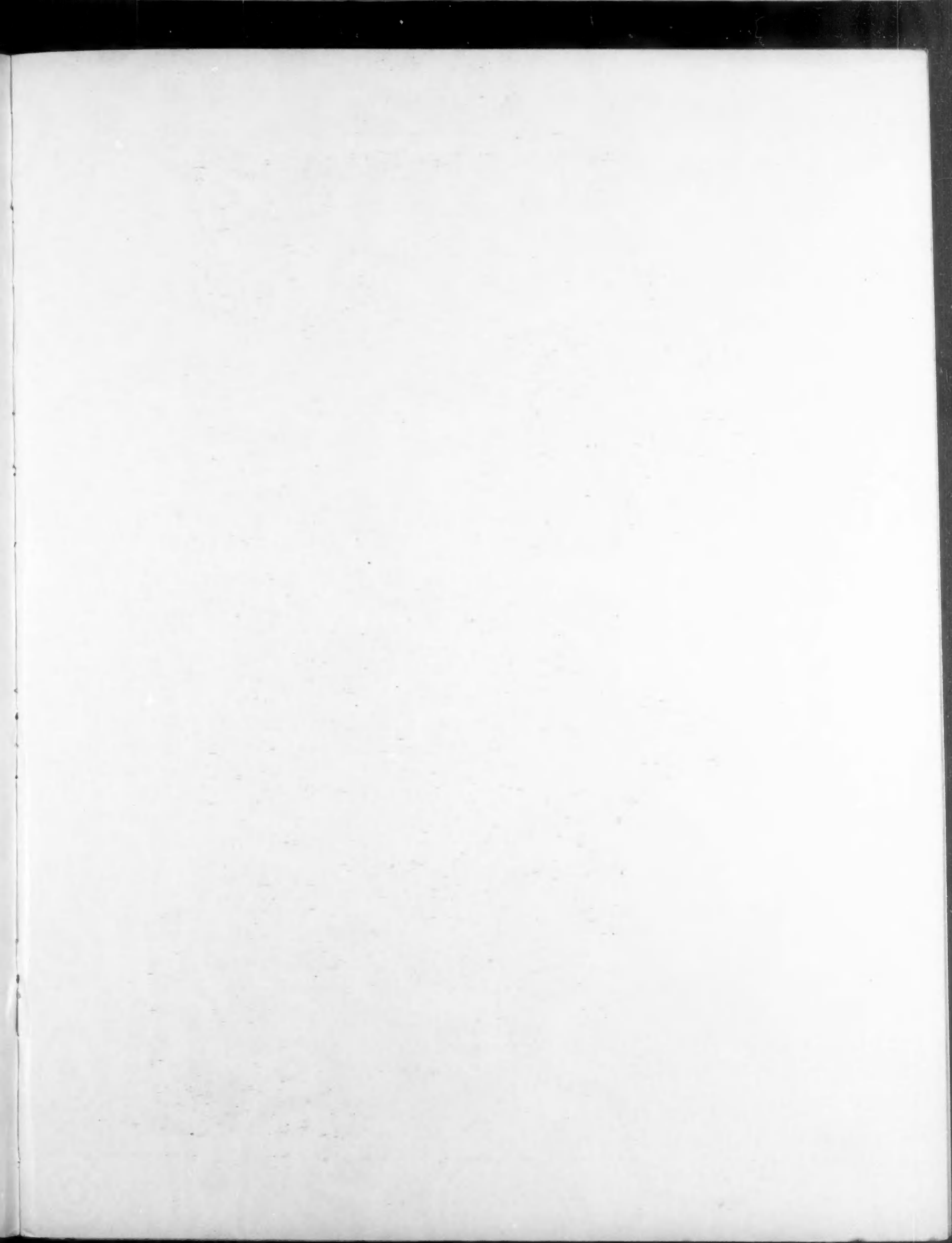
DINING ROOM.

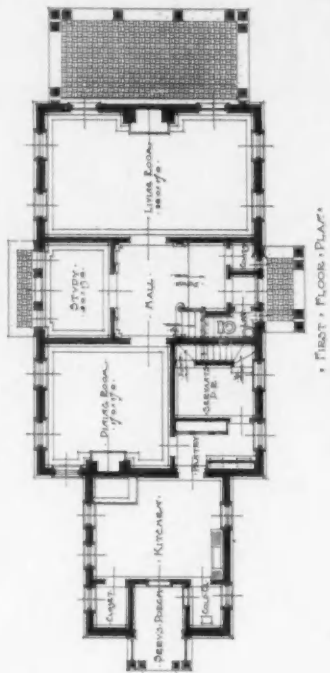
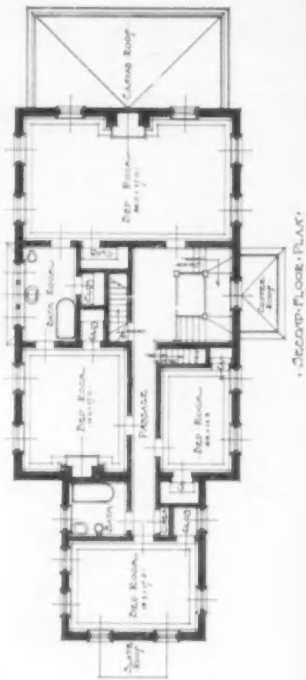


ENTRANCE HALL.

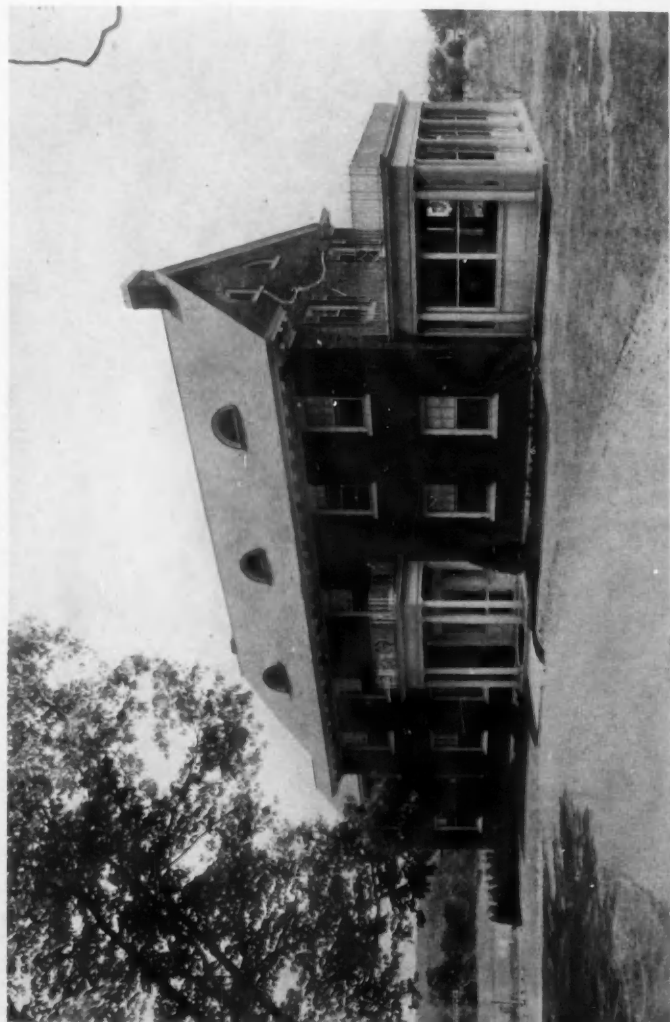


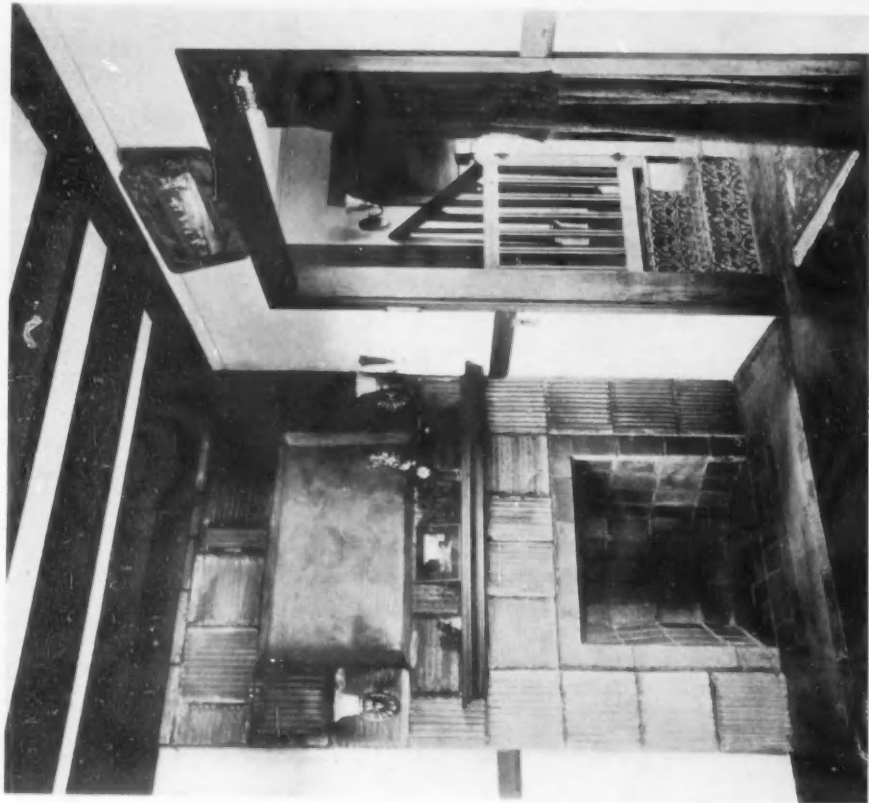
HOUSE AT KENSINGTON, GREAT NECK, L. I.
AYMAR EMBURY II, ARCHITECT.



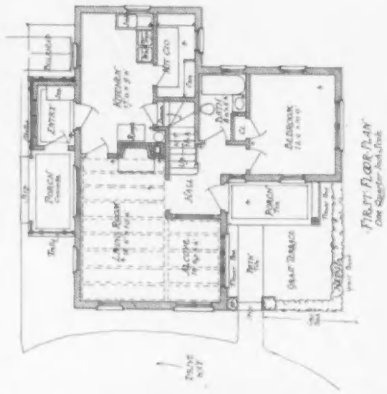
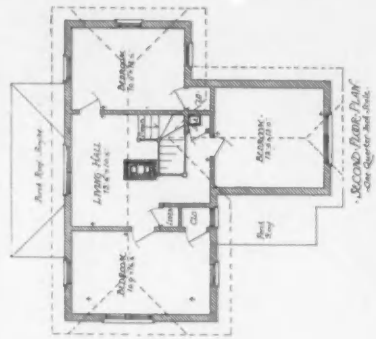


HOUSE AT SHORT HILLS, N. J.
AYMAR EMBURY II, ARCHITECT.



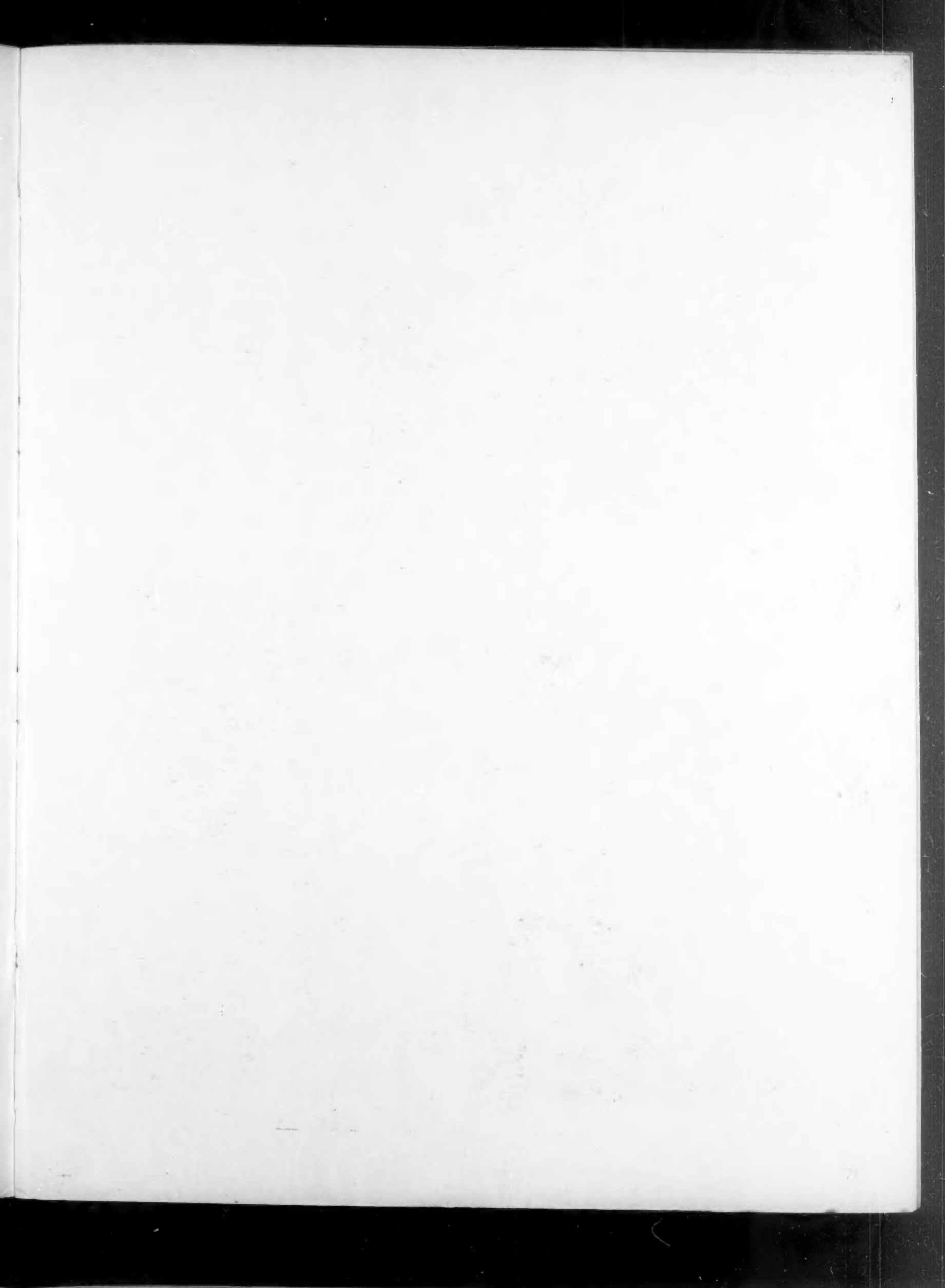


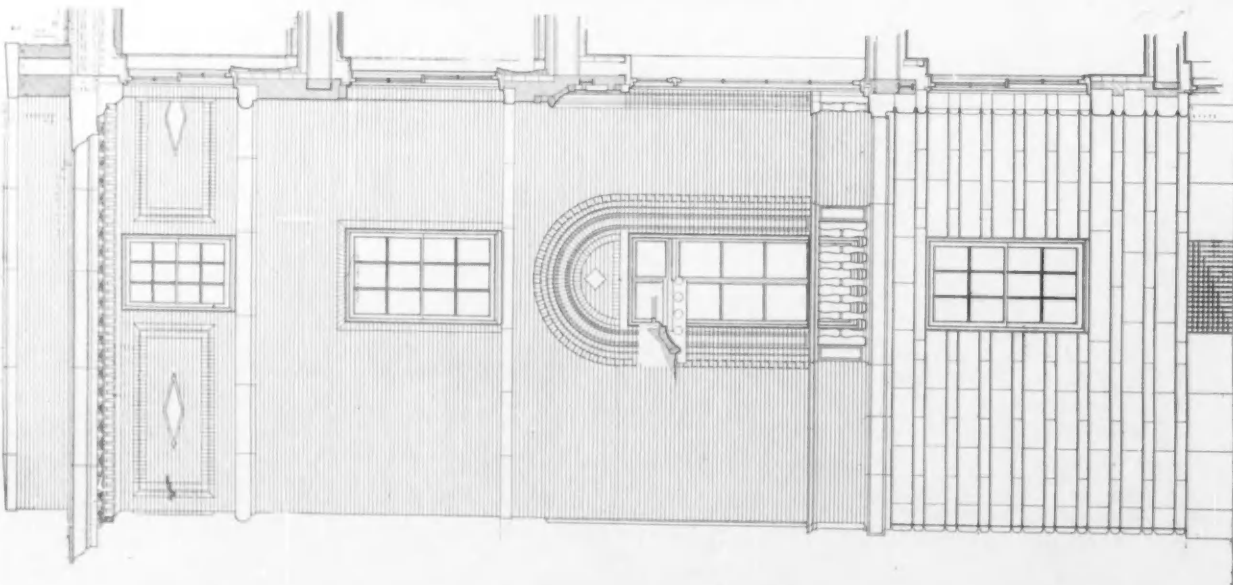
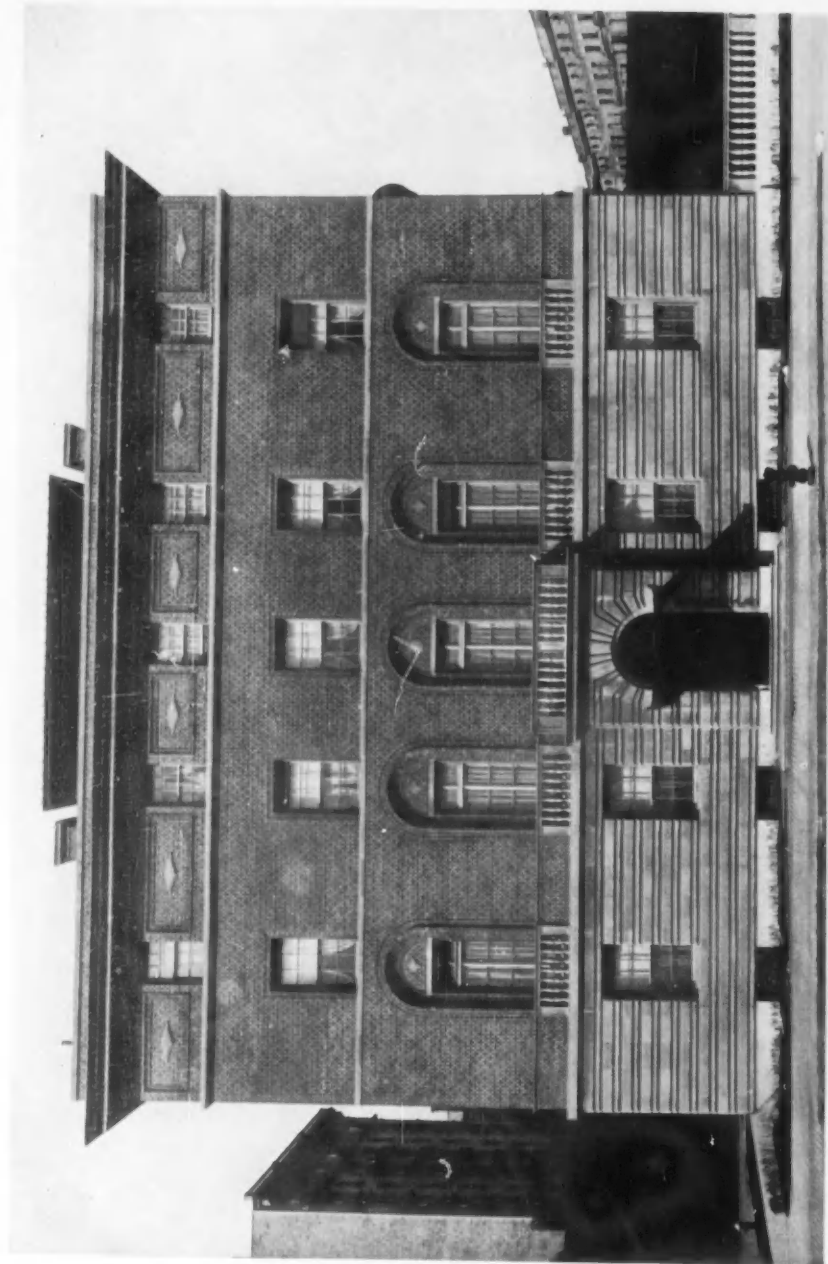
MANTEL DETAIL.



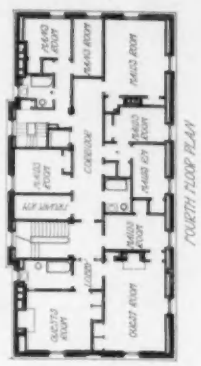
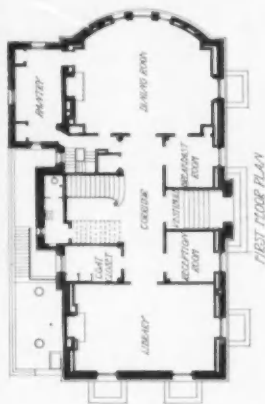
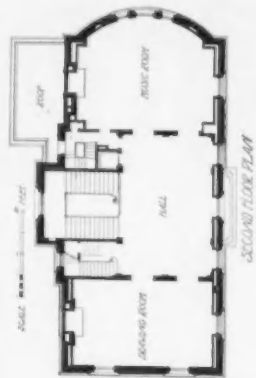
COTTAGE AT DANVERS, MASS.
FRANK CHOUTEAU BROWN, ARCHITECT.



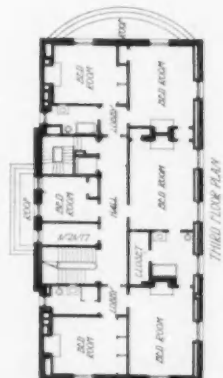


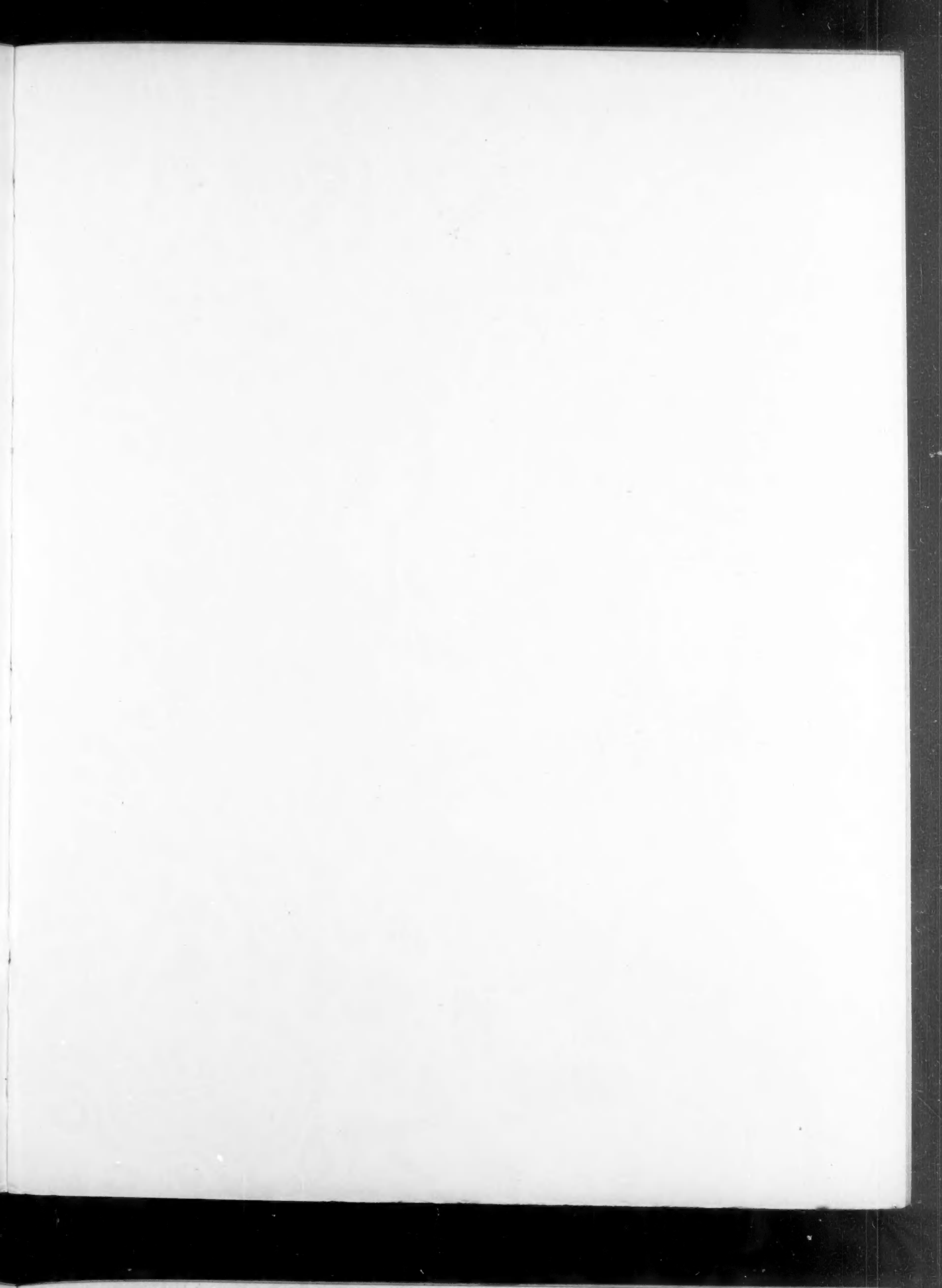


3/4" SCALE DETAIL, FRONT WALL.



THE PRESIDENT'S HOUSE,
COLUMBIA UNIVERSITY,
NEW YORK CITY.
MCKIM, MEAD & WHITE,
ARCHITECTS.



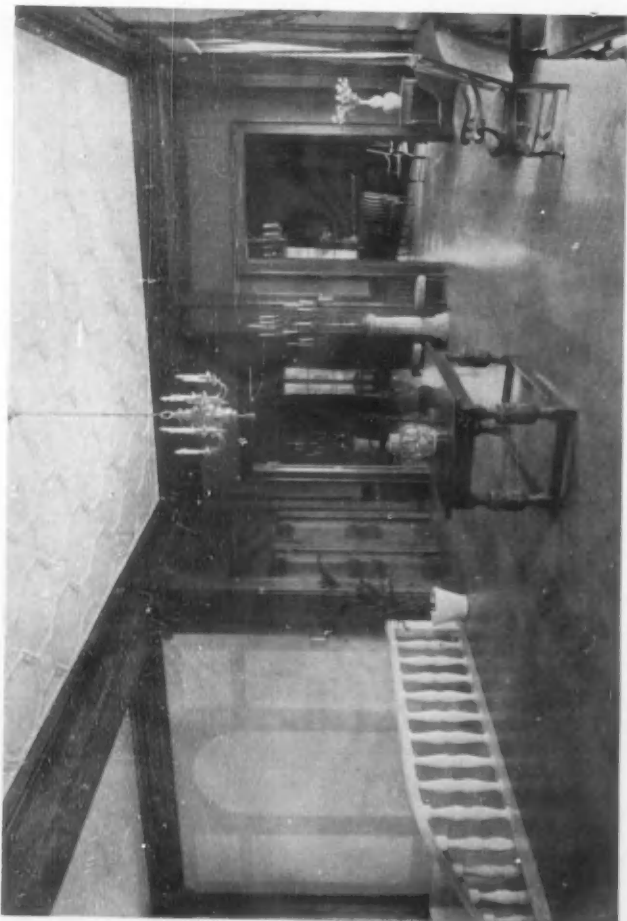




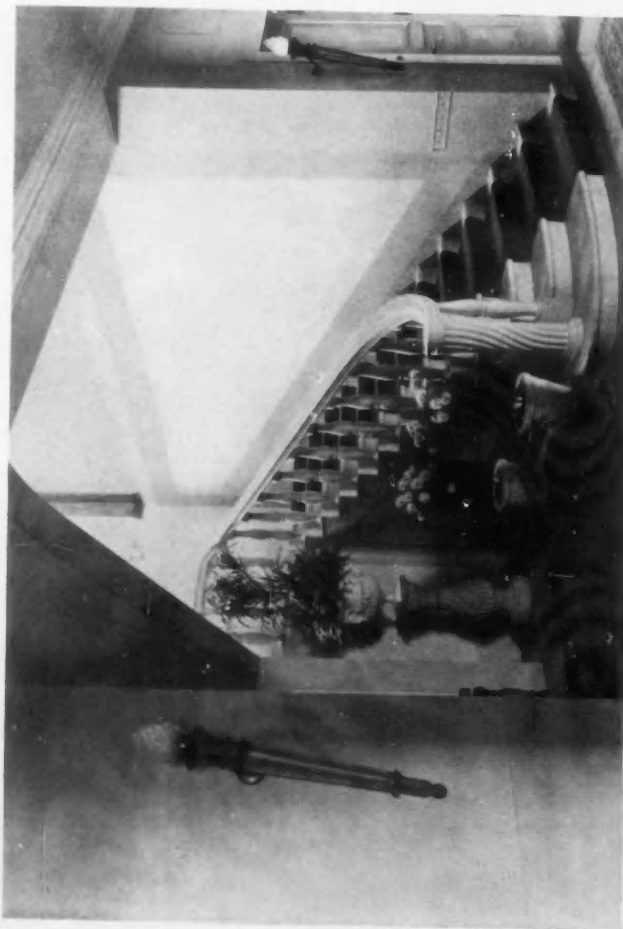
LIBRARY.



DINING ROOM.

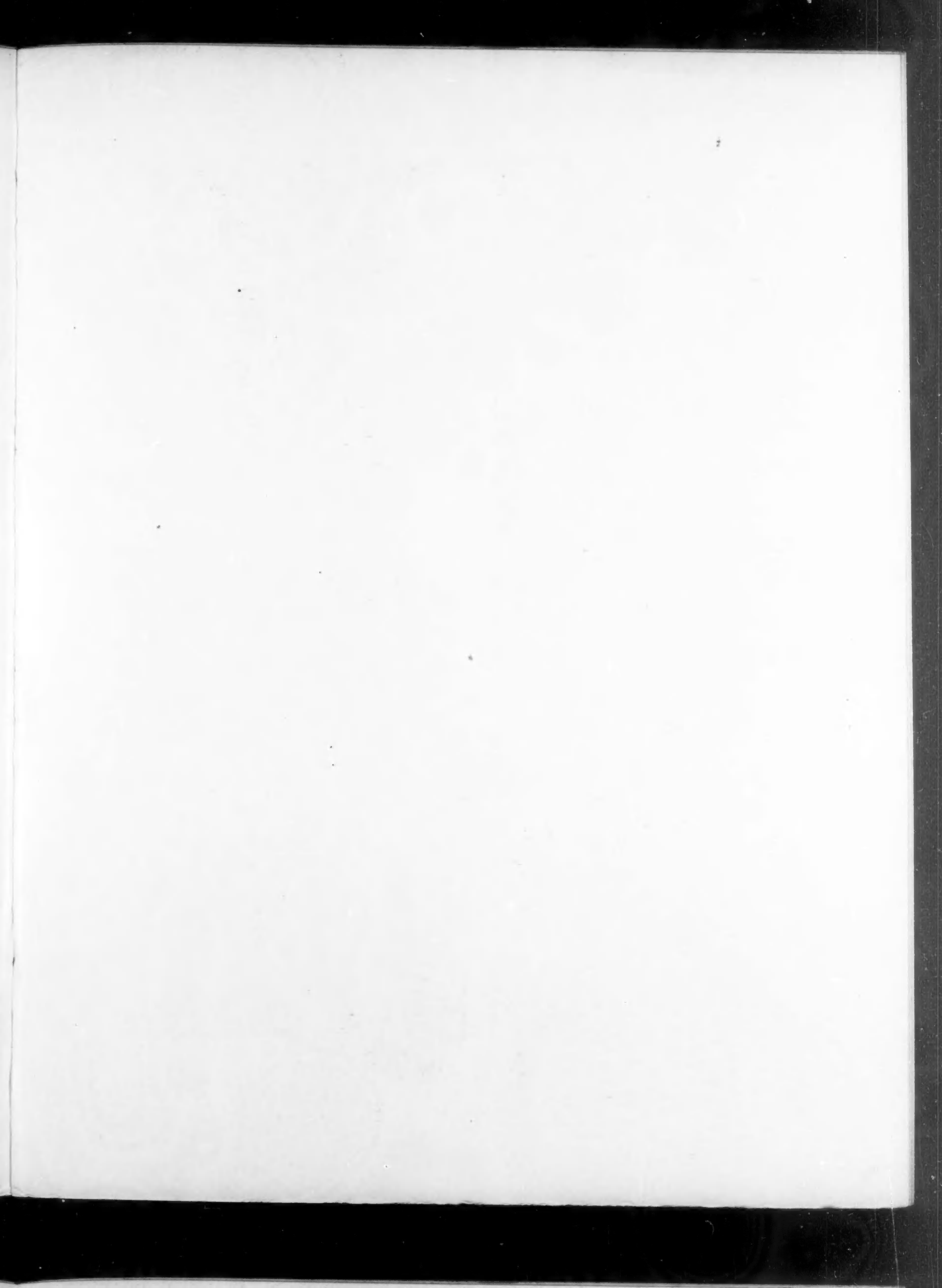


SECOND STORY HALL.



MAIN STAIRWAY.

THE PRESIDENT'S HOUSE, COLUMBIA UNIVERSITY, NEW YORK CITY.
MCKIM, MEAD & WHITE, ARCHITECTS.

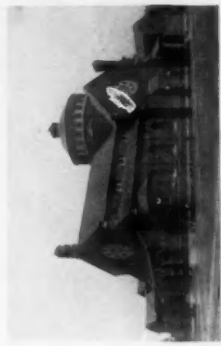




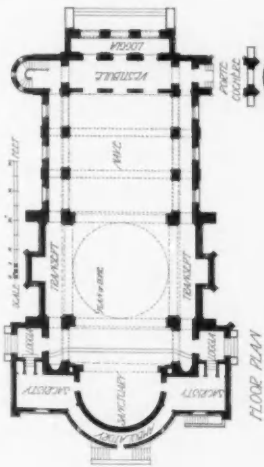
THE PRESIDENT'S HOUSE, COLUMBIA UNIVERSITY, NEW YORK CITY.
MCKIM, MEAD & WHITE, ARCHITECTS.



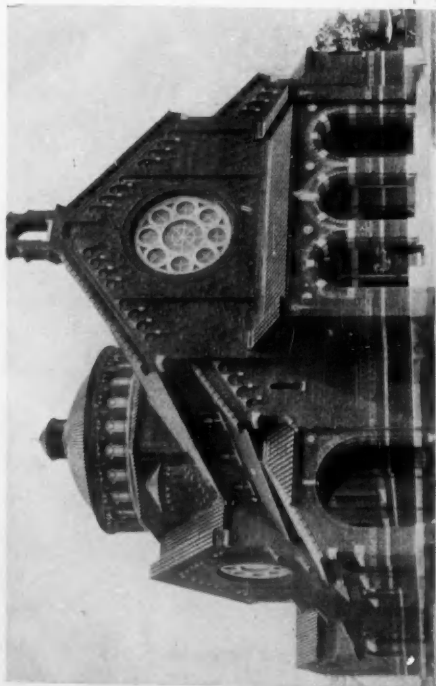
THE CHURCH OF ST. JOSEPH, BABYLON, L. I.
REILEY & STEINBACK, ARCHITECTS.



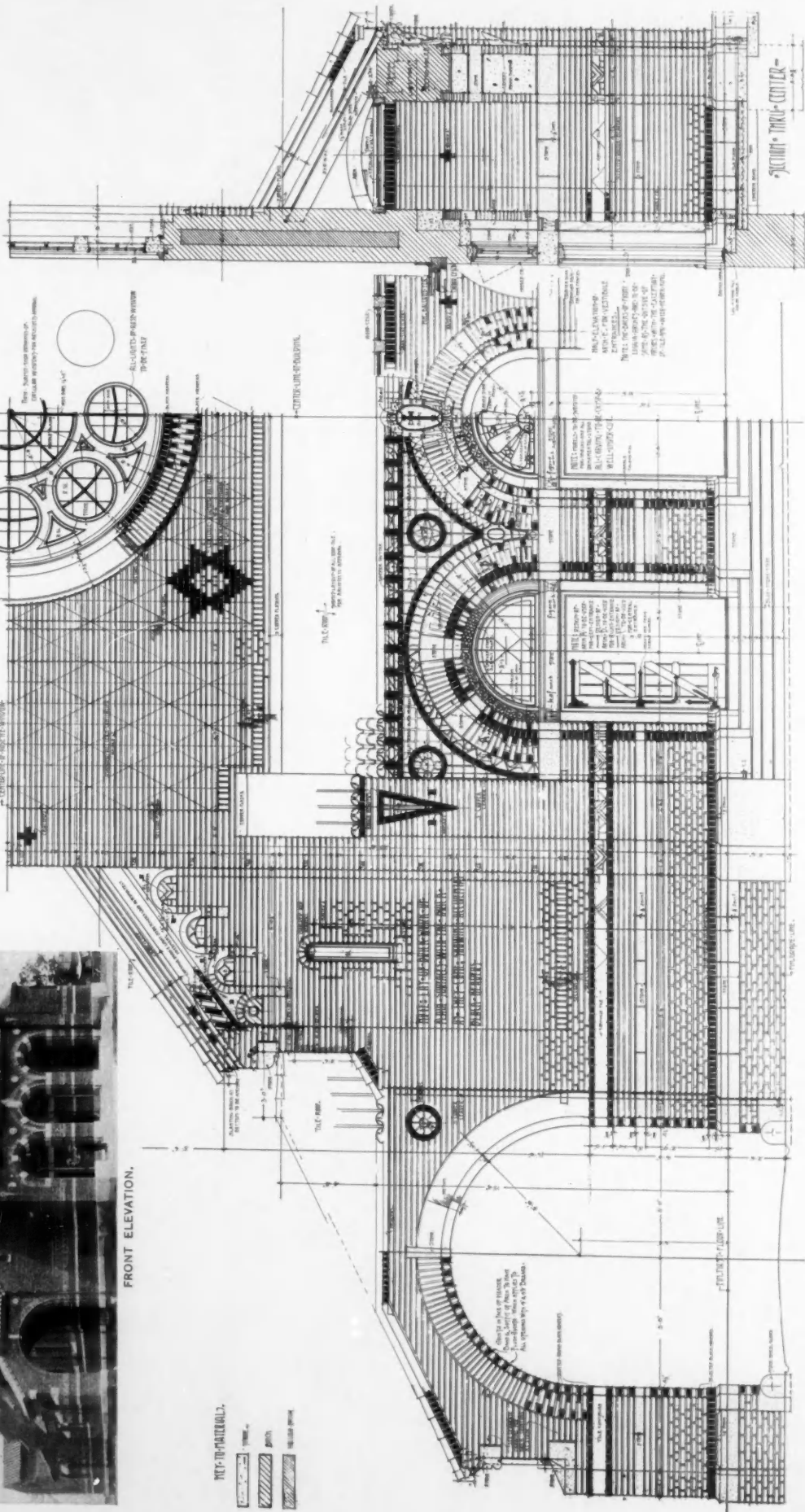
SIDE ELEVATION.



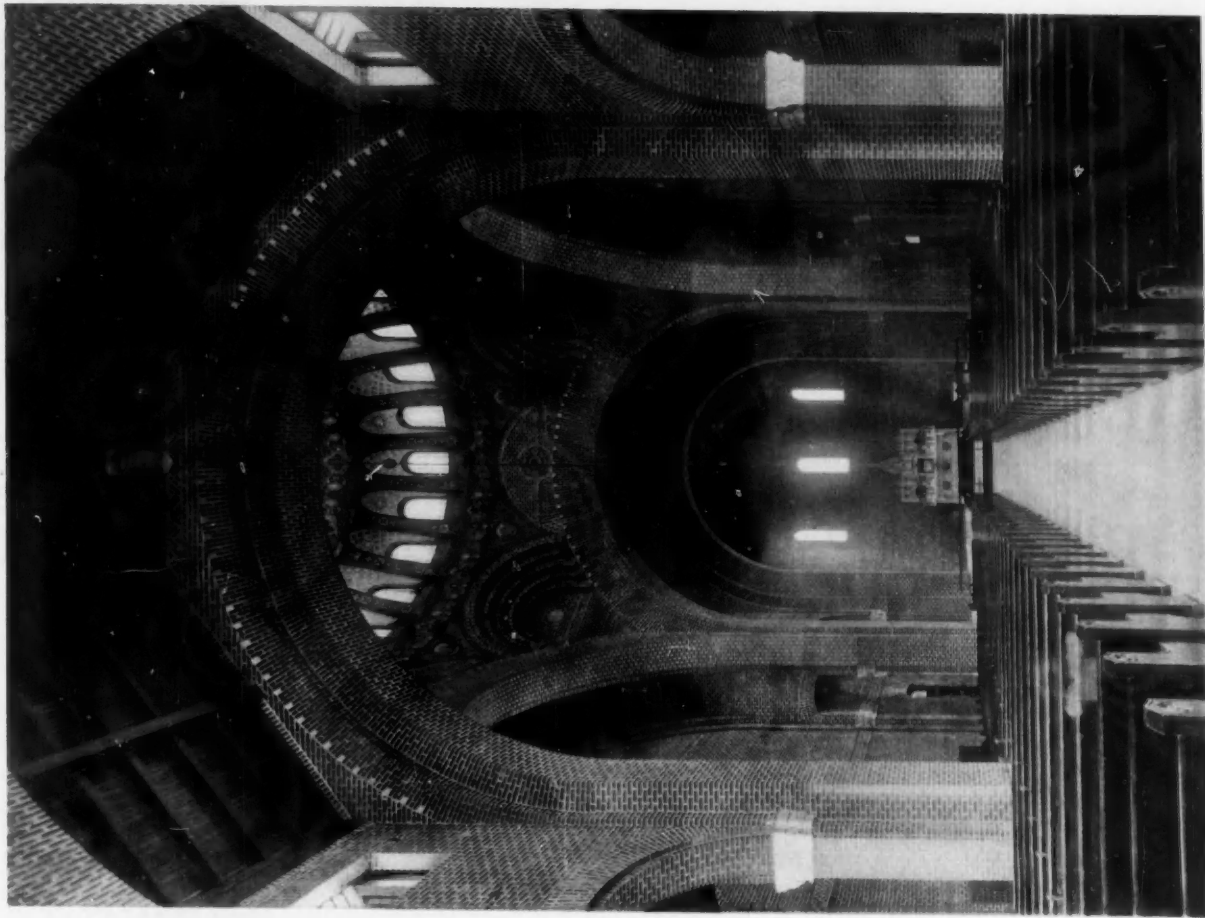
FLOOR PLAN.



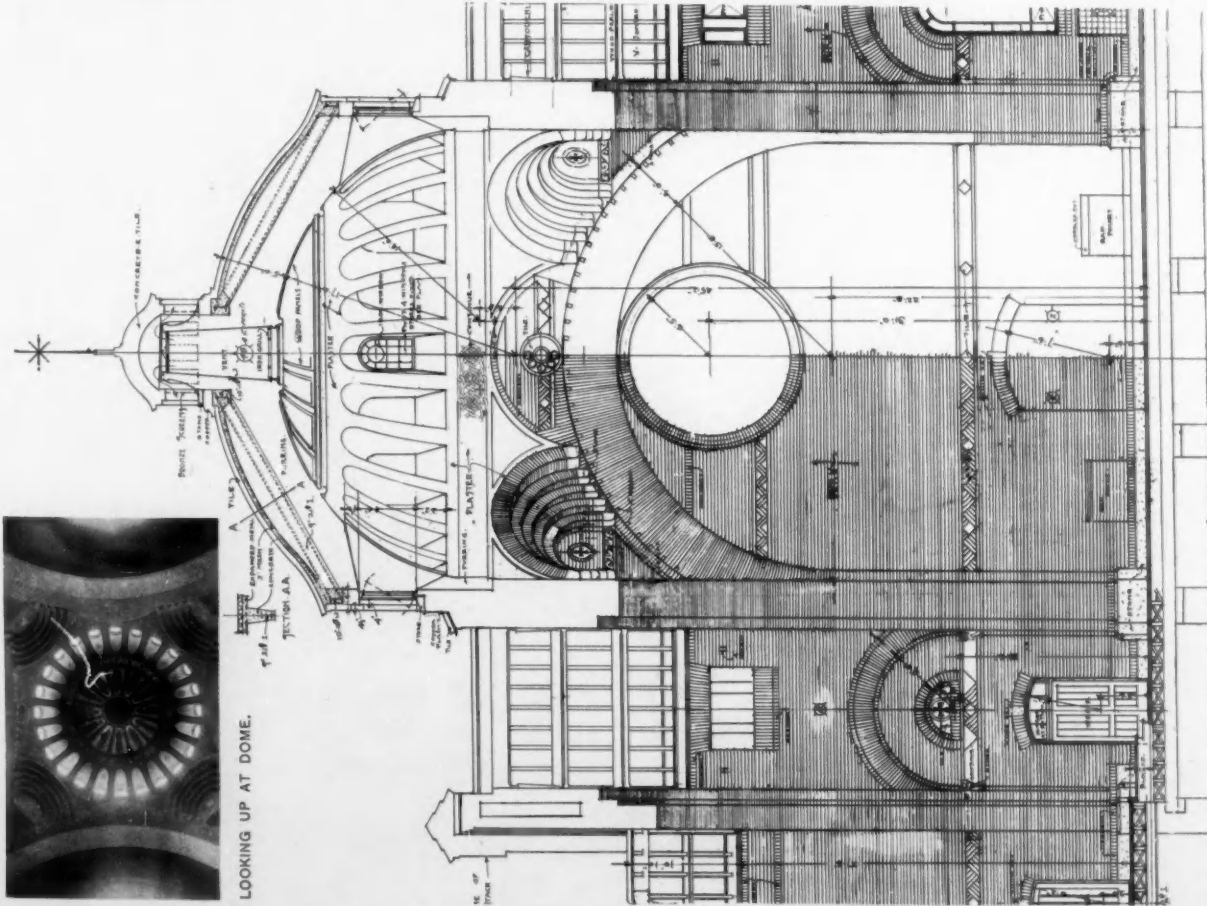
FRONT ELEVATION.



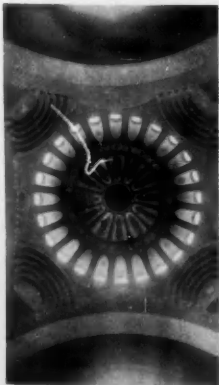
THE CHURCH OF ST. JOSEPH, BABYLON, L. I.
REILEY & STEINBACK, ARCHITECTS.



INTERIOR.



SECTION THROUGH DOME.



LOOKING UP AT DOME.

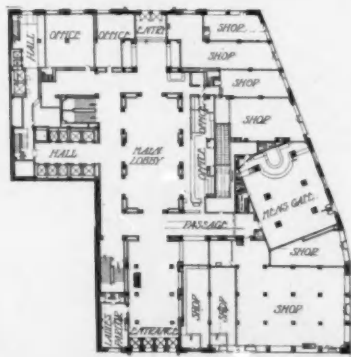
THE CHURCH OF ST. JOSEPH, BABYLON, L. I.
REILEY & STEINBACK, ARCHITECTS.



THE HOTEL McALPIN, NEW YORK CITY.
F. M. ANDREWS & CO., ARCHITECTS.



DETAIL OF UPPER STORIES.



GROUND FLOOR PLAN.

HOTEL McALPIN,
NEW YORK CITY.

F. M. ANDREWS & CO.,
ARCHITECTS.



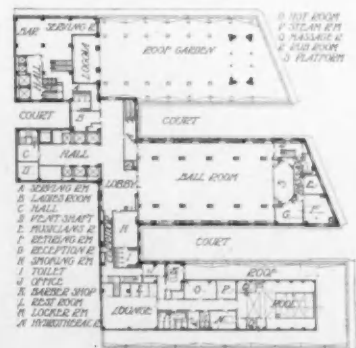
FIRST MEZZANINE FLOOR PLAN.



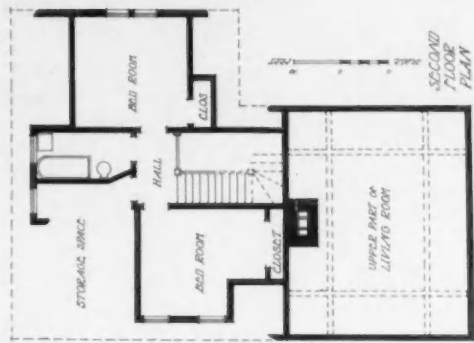
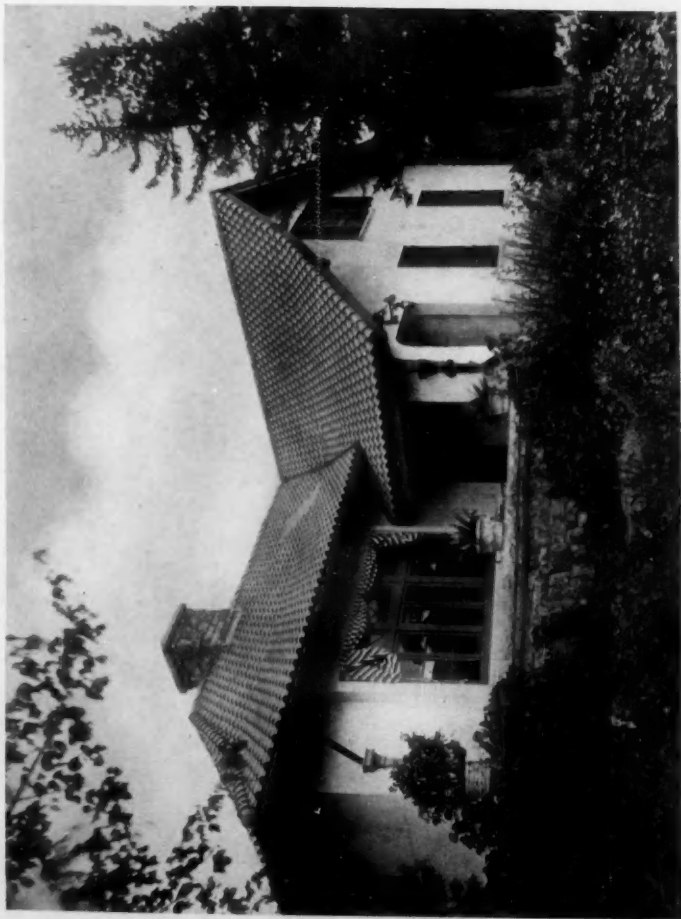
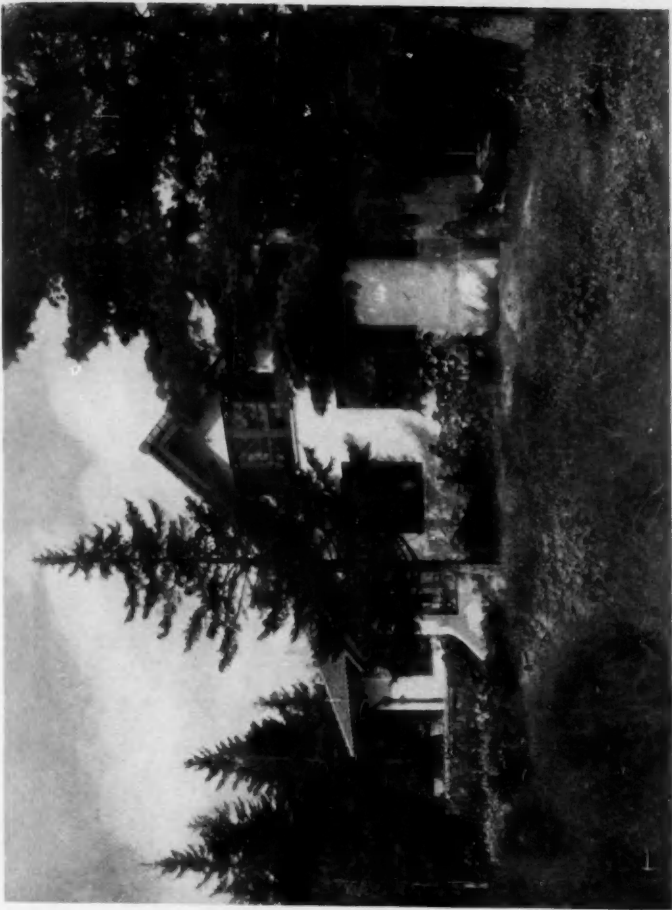
THIRD FLOOR PLAN.



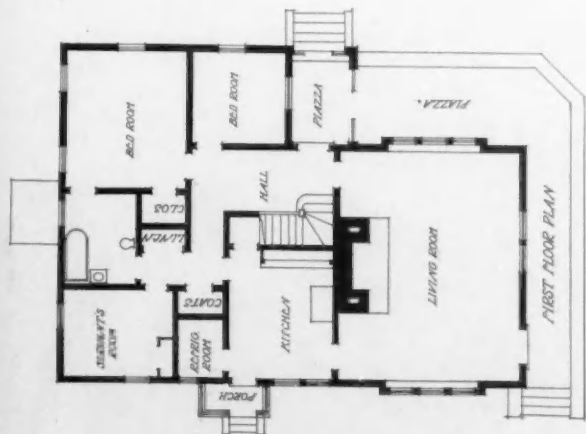
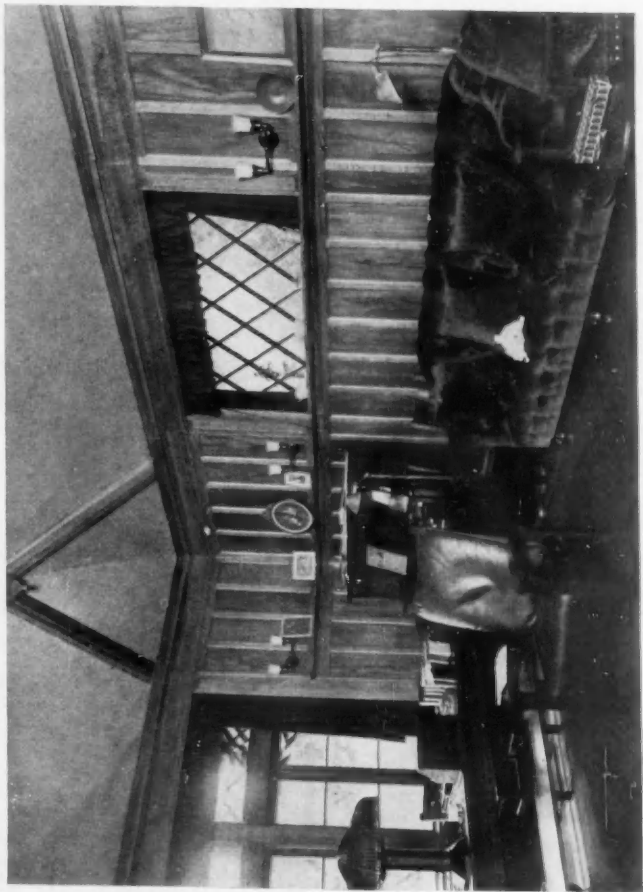
4TH, 5TH, 7TH, 8TH, AND 10TH FLOOR PLAN.



24TH FLOOR PLAN.



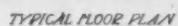
CHARLES BRUEN PERKINS,
ARCHITECT.



BUNGALOW
AT
BAR HARBOR, ME.

VOL. 21, NO. 11.

PLATE 154.



TYPICAL FLOOR PLAN

Scale: 0' 10' 20' 30' 40' 50' 60' 70' 80' 90' 100' 110' 120' 130' 140' 150' 160' 170' 180' 190' 200'

Labels: BED ROOM, BATH, LAUNDRY, PASSAGE, KITCHEN, PANTRY, DINING ROOM, BED ROOM, BATH, COATS, HALL, ENTRY, CORRIDOR, CHAMBER, ROBING ROOM, LIVING ROOM.

HOWARD SHAW,
ARCHITECT.



ENTRANCE FRONT — LE MOULIN.

Brick Manor-Houses of France.

LE MOULIN. HERBAULT. LA RAVINIÈRE.

SIDNEY FISKE KIMBALL.

WHEN the British Architectural Association explored the Loire provinces on its annual excursion in 1911, it visited one chateau little known, which yet excited the greatest admiration — Le Moulin. Even the Loire guide of Joanne, with greater confidence than usual in the Philistine traveler, sets opposite its name the advice *excursion recommandée*, too little heeded by architects, if one may judge by the visitors' register. Obscure the location certainly is — twenty-four miles from Blois and four from Mur, in the opposite direction from the chateau of La Morinière; but with the two chateaux, which, by a severe repression of the desire to sketch, can be visited the same day, one is assured that the day will be a memorable one.

"The seignory of le Moulin," writes M. de Thuet, owner of the chateau in the middle of the last century, "was, from the first half of the fifteenth century, the property of the family of that name. About the year 1495, Philippe du Moulin caused the ancestral seat to be reconstructed as we see it to-day. It appears from original documents, to be exact, that on the twentieth of January, 1490, the Sire Philippe du Moulin acknowledged holding in faith and homage of the count of Angoulême, seigneur of Ramorantin, the chateau and seignory of le Moulin with its dependencies. The tenth of October the same year, he obtained from his suzerain the right to 'fortify his hold and fief of le Moulin, which,' according to the words of the ordinance, 'for the past ten years or thereabouts he has always continued to have built and raised from day to day at great cost, and which he would desire to fortify well with towers, barbicans, port-holes, embrasures, crenaux, crosslets, draw-bridge, and moats, etc.' One may thus assign very certainly to the year 1480 the date of the commencement of the construction of the chateau of le Moulin. . . .

"Philippe du Moulin had the good fortune to assist in saving the life of King Charles VIII at the battle of Fornoue, July 6, 1495. From this moment the king made him his friend; he gave him a company of fifty free lances, he entrusted to him the government of Langres and of Blaye, and made him his chamberlain. It was in this last capacity that in 1498, at the time of the passage through Blois of the body of Charles VIII, which was being transported from Amboise to St. Denis, he was of the number of the four lords who carried the corners of the pall. Louis XII confirmed Philippe du Moulin in all the charges with which his predecessor had honored him."

If one steps into the church of the little parish of Lassy, to which the manor belongs, one may see the tomb of the redoubtable knight, with the date 1506, as well as an early representation of the castle in the background of a fresco of Saint Christopher.

The castle itself, preceded by a base-court with the stables and farm buildings, stands foursquare in the midst of a wide moat, still full. Of the original forbidding circuit of walls and towers, however, there are standing only the gatehouse and the adjoining northeastern angle, which compose picturesquely with the tall central keep. The rich silhouette and the sheer fall of the towers, reflected in their green mirror, impart a delicious flavor of chivalry and romance, while the mellow tone of the brickwork with its evanescent patterns and stone trim adds a lively play of color. Already in the time of Francis I security had increased enough to permit the cutting of ranges of openings in the outer wall, which with their shell-crowned dormers furnish the only touch of Renaissance detail.

With this change, and the provision of modern conveniences in the interior, the castle serves very comfortably

for occupancy even to-day. Indeed it is remarkable how admirably some of the ancient dispositions lend themselves to uses quite unthought of. The tier of bedrooms over the main gate, for instance, reached by a spiral stair in one tower, have their dressing rooms stacked in the other, an arrangement as sanitary as it is economical of plumbing. All told there are still apartments for twenty guests, still furnished mostly with the original pieces, which like the chateau have remained for centuries in the hands of direct descendants of the founder. The principal rooms retain characteristic and beautiful features. In the salon and the *salle à manger* are richly carved chimney-pieces, in the *salle des gardes* ribbed vaulting of stone, in the oratory fine old glass and a graceful figure of St. Catherine in stone, of the school of Michel Colombe. Most charming of all are the arabesques with which the soffits of the beams in the salon were decorated in the time of Francis I. Altogether we scarcely know which more to admire, the fancy and skill of Jacques de Persigny, the reputed masterbuilder, or the delicacy and solicitude of M. Chauvallon, the modern architect whose restorations preserve so fully the old aspect and spirit.

A few miles to the north, near the market-town of Bracieux, reached by a leisurely steam-tram from Blois,

lie two smaller manors, not dissimilar in architectural character. Herbault, as a tablet on one of its towers affirms, was rebuilt in 1525 by Nicolas de Foyal, Maître d'Hotel of Francis I, on the site of an earlier castle which

he demolished, of which the square tower is the only vestige. Raimond Phelippeaux, secretary of state under Louis XIII, who purchased it from the heirs of Foyal, surrounded the forecourt with buildings of stone and stucco in the style of his time. The chateau proper, which is said to have surrounded originally all four sides of the inner court, after suffering partial demolition was recently restored both inside and out, and its western wing was rebuilt. The general plan conforms to the type of Le Moulin and La Morinière, though with the moat extended to include the farm buildings. Unlike Le Moulin, however, the chateau here had from the start many windows boldly pierced through the outer walls, with fancifully carved dormers, and a very beautiful sculptured doorway of advanced Renaissance character. The same delightful play of patterned brick and stone exists, though the restoration has been less success-

ful and a certain hardness and frigidity marks exterior and interior as well.

La Ravinière, the simplest yet in some respects the most charming of the group, belongs in its origins rather to the



HERBAULT — TOWERS.



HERBAULT — THE COUR D'HONNEUR.



HERBAULT — VIEW FROM THE NORTH.



SALLE DES GARDES.



SALLE À MANGER.



VIEW FROM THE NORTHEAST.



VIEW FROM THE WEST.



VIEW FROM THE NORTH.

LE MOULIN.

BRICK MANOR HOUSES OF FRANCE.

time of Le Moulin, with which its detail is similar. It was built by the abbé de Refuge in the years 1499 and 1500, square and symmetrical, with walls connecting its now isolated round towers. Already before the Revolution it had undergone some changes, the moat had been filled up, and the end pavilions modified under Louis XIV, whose emblem, the sun, appears in their dormers. The Revolution itself left it little better than a ruin. In 1802 it came into the hands of the present family, who once more made it habitable and later enlarged its accommodations by thickening the low connecting links, for which Mansard roofs had then to be substituted. In recent years certain restorations have been made by M. de la Morandieu, architect in charge of the chateau of Blois, but in spite of a certain modernity of aspect due to the large-paned sash, no radical restoration would seem to be called for. The gradual modifications of time have made a modern home as beautiful as the medieval fortress, and it would seem dangerous to risk freezing its genial hos-

the chase.

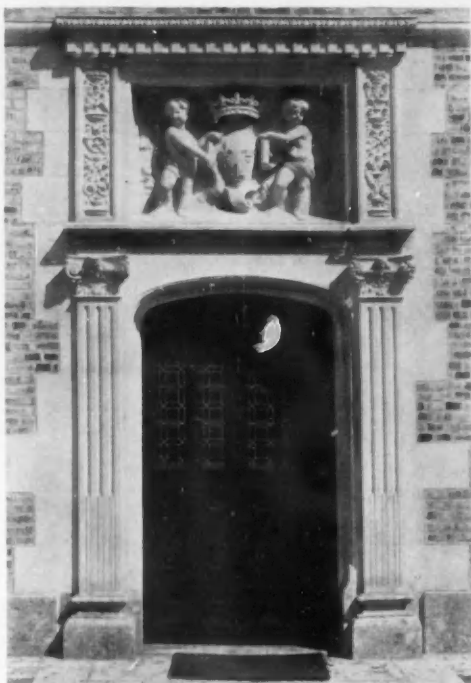
One is not surprised when he says that he has never cared to travel widely, even in his own country. That we must do so is to see such chateaux as La Ravinière!

pitality into the prim correctness of a museum.

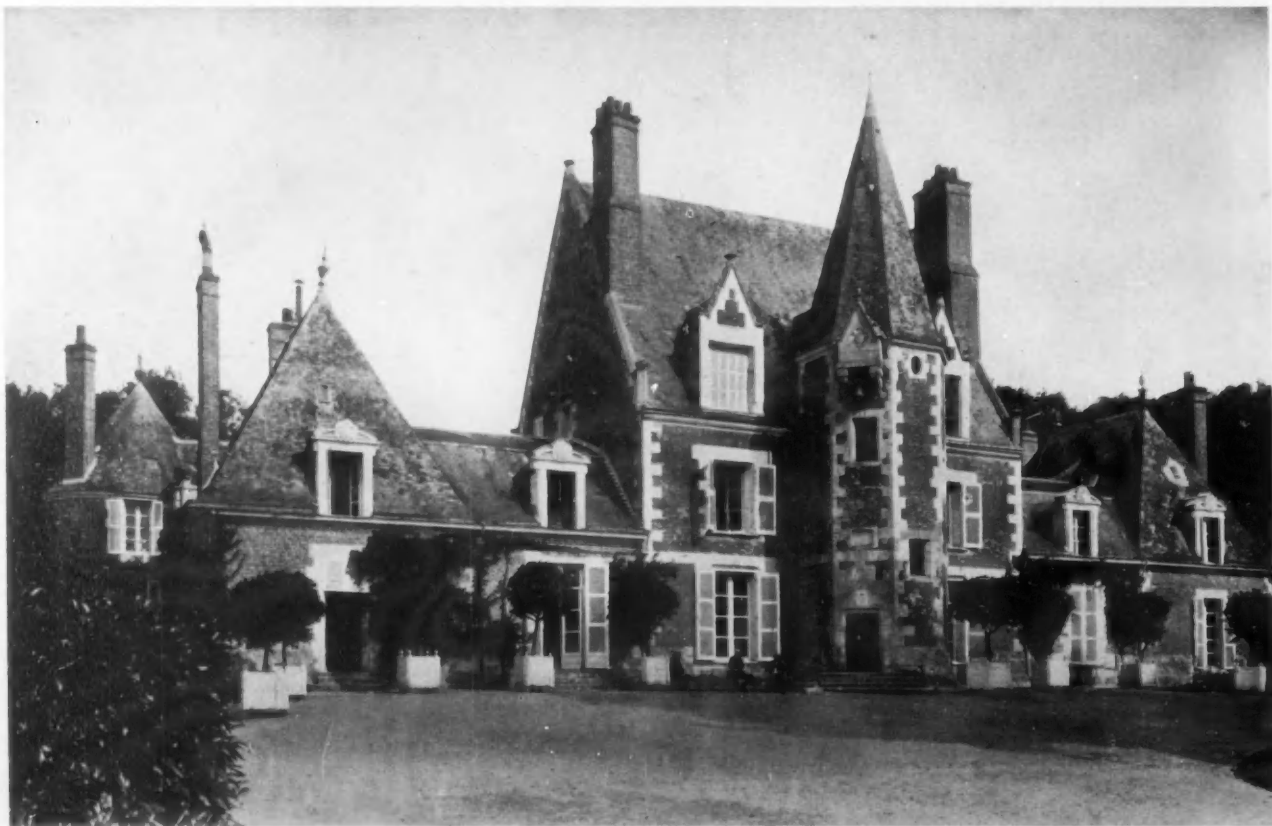
One encounters here a new disposition of the base-court, which is placed on the transverse axis of the former enclosure. The stables and farm buildings are of half timber, nogged with tile or brick laid slantwise in herringbone fashion. This construction, which gives to all the old cottages of the immediate neighborhood an effect extremely English, is made advisable by the clayey nature of the soil and the possibility of uneven settlements.

The foundations of the chateau itself, though not deep, are very wide. The same soil furnishes clay for the bricks, and wood is easily obtained in this province of forests and hunting.

In a wing adjoining the base-court the owner shows his atelier, with models finished and in process, and hung with trophies of



HERBAULT — ENTRANCE DOORWAY.



LA RAVINIÈRE.

The McLachlen Building, Washington, D. C.

J. H. DE SIBOUR, ARCHITECT.

THE city of Washington, during its more recent development, has witnessed a remarkable growth in its business sections quite in keeping with the advance in the residential portions of the Capital and the numerous new buildings of monumental character devoted to the administration of the Federal Government and other institutions.

One of the most recent of the commercial structures is the McLachlen Building, nine stories in height, situated at 10th and G streets, N. W. The first story is occupied by the McLachlen Banking Corporation together with two stores, one fronting on 10th street and the other on G street. The upper stories are for offices and are arranged for use as single rooms or in suites.

The very moderate height of this building as compared with structures of like character in other cities is explained by the restriction of height imposed by the Department of Buildings. This limit of height, or 110 feet 0 inches above the sidewalk, applies to nearly all streets and avenues designated as business streets and can nowhere be exceeded except on particularly wide avenues. This restriction naturally tends to secure a uniform height of new buildings erected for business purposes and effectually prevents the disturbing element caused by "skyscrapers."

Washington is exceptionally free from smoke and other conditions which tend to discolor buildings, and therefore light colored building materials are preferred. White marble and granite, brick and terra cotta in light colors are used to a large extent.

In the McLachlen Building the first story only is of white Vermont marble, the remainder of the two façades being entirely of terra cotta which nearly matches the color of the marble, but in no way attempts to imitate that material. The terra cotta is glazed and finished with a fine matt surface which gives a texture in harmony with the marble, and also does not shine or glitter in the sunlight.

The design of the building, while conceived on simple lines, is expressive of the uses for which it was built and produces an effect of considerable richness, owing largely to the surface treatment and texture of the terra cotta.

The first story, which forms the architectural base of the building, is simply rusticated, the only feature of importance being the entrance to the bank. This entrance, projecting beyond the building line, has fluted Doric columns with ornamented entablature, and the doorway is deeply recessed. Above the first story the building rises in uniform stories to the top, which is crowned with an exceedingly rich and elaborate terra cotta cornice and cresting. The upper story is further emphasized by ornamental panels between the windows and enriched band course below, all executed in terra cotta. Detail drawings and photographs of these features of the building are shown on the pages which directly follow and illustrate in a forceful manner the possibilities of the material when happily modeled and executed.

The corner piers are considerably wider than the intermediate ones, giving the appearance of solidity and strength. Their height is accentuated by shallow vertical channels and the absence of horizontal lines except at the base and crown. The spaces between the windows are ornamented by decorative panels, the detail being a variety of diaper pattern composed of square blocks. The background of the ornament being slightly sunk, the panels give a gray effect, which, in combination with the voids of the windows, give prominence and supporting value to the



FIRST FLOOR PLAN.



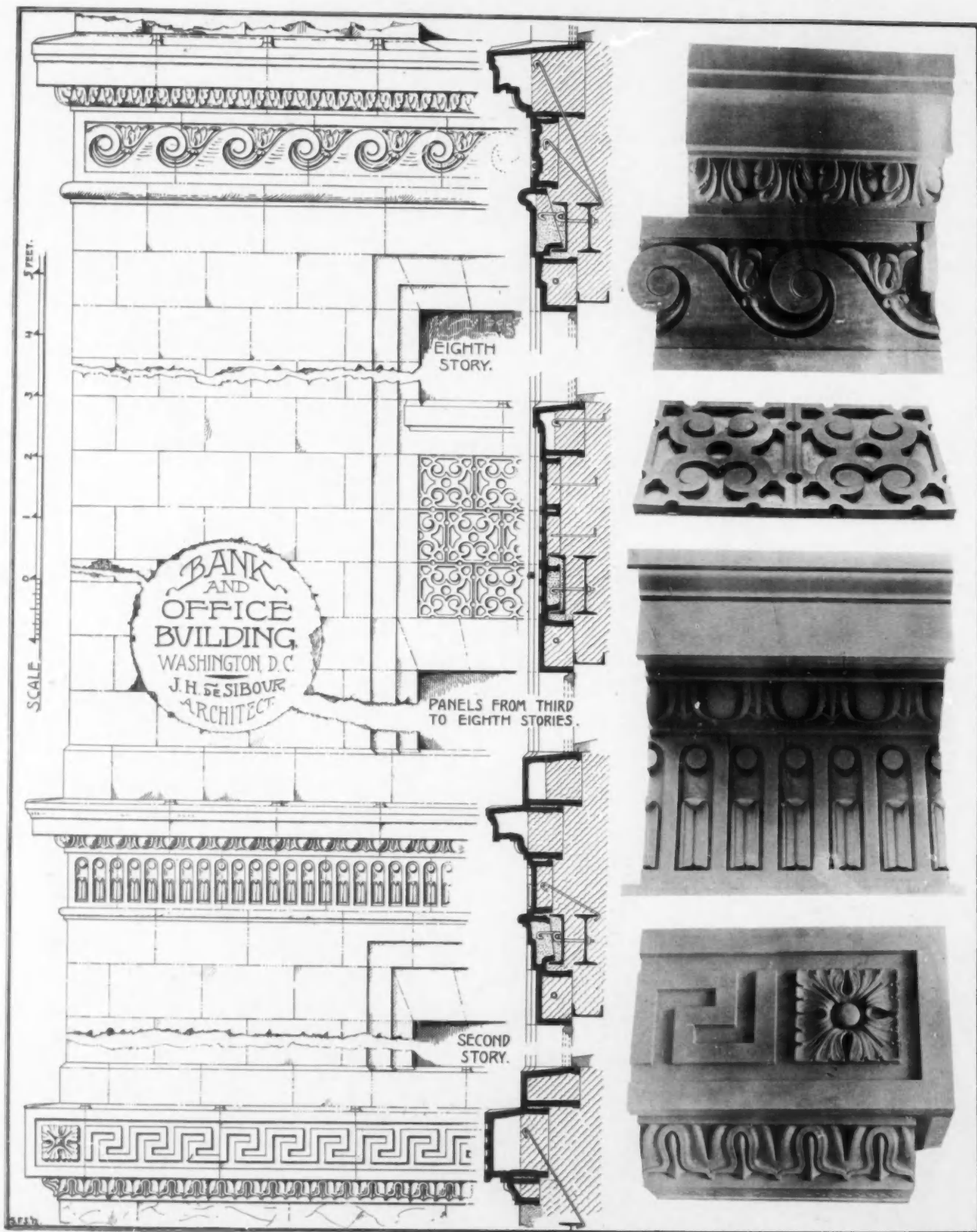
TYPICAL FLOOR PLAN.

THE McLACHLEN BUILDING.

J. H. de Sibour, Architect.

piers. These very attractive features of the design are made practical through the use of terra cotta. The cornice has comparatively little projection, necessitating a very small amount of steel work in its construction. (See detail on page 300.) While no color has been used, the play of light and shade, and the feeling of lightness produced by the pierced free standing cresting, combine in a manner which is brilliant and sparkling, whether seen in sunlight or otherwise.

Terra cotta has been used by the designer without any attempt being made on his part to disguise its real substance, but with a feeling of the possibilities of the material. By the repetition of small and identical motives and suitable jointing the designer has produced a richness and unity of effect throughout the entire façades.



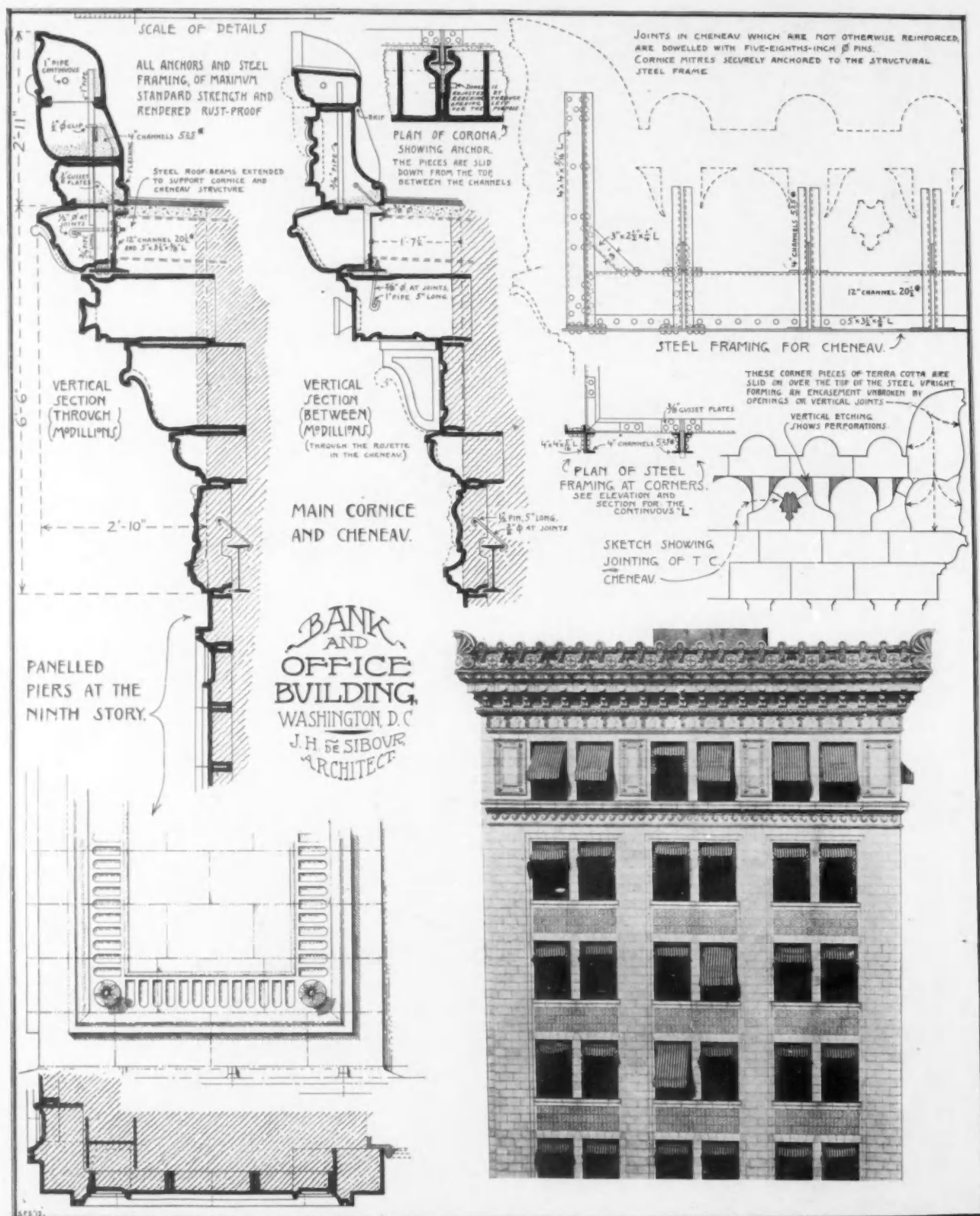
Terra Cotta Details.

THE McLACHLEN BUILDING, WASHINGTON, D. C.

J. H. de Sibour, Architect.



THE McLACHLEN BUILDING, WASHINGTON, D. C.
J. H. de Sibour, Architect.



Terra Cotta Details.

THE McLACHLEN BUILDING, WASHINGTON, D. C.

J. H. de Sibour, Architect.

Editorial Comment and Miscellany.

PLATE ILLUSTRATIONS—DESCRIPTION.

THE CHURCH OF ST. JOSEPH AT BABYLON, L. I. PLATES 148, 149, 150. As an argument for the fitness of an ordinary building brick for ecclesiastical work of a monumental character, the Church of St. Joseph at Babylon, L. I., designed by Reiley & Steinback of New York, is forcible and wholly satisfying.

The church is designed in the so-called Lombard style, prevailing in the twelfth century, in the northern part of Italy, and without being a copy of any church in particular suggests the architecture of St. Stephano at Bologna, and also the group of "The Seven Churches."

Concerning the construction, it may be said that it is a successful effort of genuine masonry throughout, as the architects have depended entirely upon the old orthodox system of construction, without utilizing modern methods, such as steel beams, girders, etc., so that the thrusts of the great arches are counteracted and counterbalanced by constructive masonry alone.

This building, although very elaborate and monumental in its character, must nevertheless be classed as a cheap building, as the materials applied do not belong in the fancy or high priced line. The brick (Star Colonial) are, in a general way, set in Flemish bond, except where some diaper design was introduced in the walls. The roofs are covered with a bright red roofing tile of strong corrugations.

The artistic expression of the church is altogether wholesome and satisfying. The color of the brick ranges from a light bright red to a deep brown, and the decorative part has been most successfully solved by the introduction of faience bands, borders, panels, spandrels, and plaques. In designing these tile decorations the architects endeavored to follow the Italian method, which consists mainly in the introduction of simple motives for the various spaces. In order to get the desired variety, a number of different

units for the semicircles, borders, bands, etc., were designed, which were placed in a certain rotation so that no repetition is apparent. The colors of these tile are strong and brilliant and show a great variety. Blues, greens, yellows, and reds are used in a kaleidoscopic manner, forming a very satisfactory contrast with the general color of the brickwork.

The interior is also furnished throughout with brick, relieved by some bright tile inserts. The interior of the dome consists of stucco, which is richly decorated in bright colors, applied to the wet mortar (Al Fresco).

The dome, which is finished on the inside with plaster, is broken up by many penetrations and was designed with a view to the acoustics of the building. The result in this particular has been so gratifying that it has been particularly commented upon both by the speakers and those who have sat in the congregation. The plaster of the dome was decorated while it was still wet, a method of procedure which, though little used for some centuries, has lately been revived. It is expected to give great permanency to the painting.

THE HOTEL MCALPIN, NEW YORK CITY. PLATES 151, 152. The first moderate priced commercial hotel which has been designed on such large scale. It rises twenty-five stories from the street and has three sub basements. The build-

ing is absolutely fireproof—a statement often made, but generally much abused.

Some interesting details will tend to show its immensity and completeness. There are in all 1,500 rooms and 1,100 private baths. The working force will comprise approximately fifteen hundred persons. 1,875,000 cubic feet of rock were blasted out for the excavation.

Among the unique and distinctive features of the hotel are: the men's floor (22d), which has been set apart as exclusively a men's or club floor; Turkish and Russian baths are located just above this floor, reached by means



REAR.



BARNARD SCHOOL, RIVERDALE, N. Y.
Built of the new "Tex-Tile," backed with Natco blocks.
Mann & McNeill, Architects.



DETAIL EXECUTED BY NORTHWESTERN
TERRA COTTA COMPANY.
D. S. Penticost, Architect.

acting as escort. This restaurant is done in natural oak and gold with mirrored walls of the period of Louis Seize. The ornamentation of the ceiling is an adaptation from the decoration of one of the royal palaces in Milan executed by Albertolli, 1787.

The terra cotta grill is one of the most important rooms of the hotel. Entirely new decorative effects have been obtained by the use of terra cotta. There is a large ballroom and a number of banquet and private dining rooms varying in capacity from a small room suitable for dinners of half a dozen covers to the large formal affairs at which hundreds are in attendance.

An interesting coincidence is discovered in the use of the monogram of Marie Antoinette, the ill-fated wife of Louis XVI. The decorations throughout are inspired by the work of the artists of the Louis Seize period, so that the specially designed coat of arms, following closely the lines of the royal lady's heraldic device, appears as often as good taste permits. The letters "MA" are equally indicative of the word

of a special stairway. The second mezzanine floor also provides for the comfort of the male guest. Here one finds the lounge — a long gallery fitted up like a sumptuous clubroom with library, smokers' necessities, bar, ticker, and stenographer. There is a women's floor, exclusively for their use, and a ladies' café with complete restaurant service where gentlemen are admitted only when

"McAlpin" and the period which inspired the McAlpin artists.

BUNGALOW AT BAR HARBOR, ME. PLATE 153. This bungalow was intended by the owner for use during winter visits to Bar Harbor, and was, therefore, placed in a sheltered situation among pine trees and facing towards the southwest.

The materials are white stucco on the outside, with a roof of dull green tiles, the exposed stonework of rough



DETAIL EXECUTED BY CONKLING-ARMSTRONG TERRA
COTTA COMPANY.
Horace Trumbauer, Architect.

field stone, with hexagonal brick tiles on the terrace floor.

The living room is paneled to the ceiling with selected cypress, the large stone chimney being the feature of the room. The stones for this were carefully selected for color and size, the shelf being one long stone nearly eight feet long. The ceiling runs up into the roof, with exposed beams of cypress between the plastered surfaces, which are tinted a light shade of red.

The walls of the bedrooms are all of rough plaster, tinted in various shades, the standing finish being cypress. All the woodwork is waxed and slightly stained.



DETAIL EXECUTED BY NEW YORK ARCHITECTURAL
TERRA COTTA COMPANY.
Schwartz & Gross, Architects.

FORTY-SIXTH ANNUAL CONVENTION, AMERICAN INSTITUTE OF ARCHITECTS.

*To be held in Washington, D. C.,
December 10, 11, and 12, 1912.*

THE convention will be called to order at 10 A.M., Tuesday, December 10th, at the New Willard Hotel.

The topic to be considered by the convention, besides the regular business and reports of the various committees, will be "The Relation of the Fine

Arts; Sculpture, Painting, Landscape, and Building to Each Other." At the afternoon session on Tuesday papers illustrated by lantern slides will be given by Lorado Taft on "Recent Tendencies in Sculpture"; by A. Phimister Proctor on "Animal Sculpture and Its Relation to Buildings and Parks," and by Herbert Adams on "The Relation of Sculpture to Buildings and Parks."

On Wednesday afternoon Mr. E. H. Blashfield and C. H. Walker will present a paper on "Mural Painting."

Thursday afternoon's session has been set aside for a paper on "Relation of the Garden to the House," by Chas. A. Platt, and one on "Park Treatment and Its Relation to Architecture," by Arthur Shurtleff.

The convention will close Thursday evening with a banquet. Among the speakers upon this occasion will be Mr. Thomas Nelson Page and Mr. Royal Cortissoz.



DETAIL EXECUTED BY NEW JERSEY TERRA COTTA
COMPANY.
Hazard, Erskine & Blagden, Architects.

THE NEW SCHOOL OF
ARCHITECTURE AT
COLUMBIA UNIVERSITY,
NEW YORK
CITY.

THE reorganization of the School of Architecture was undertaken with two definite ends in view. First, it was proposed to eliminate, as required work, all studies which departed from the purely professional character of the school. Secondly, it was intended to improve the course in Design by broadening its scope and by increasing the time allotted thereto in the successive years of the curriculum of a typical student.

The branches of instruction administered by officers of the school are as follows: Design—Professor Lord, M. Prévot, Mr. Ware, Mr. Van Pelt; Shades and Shadows, Perspective, Descriptive Geometry, Stereotomy—Professor Sherman; History of Architecture and of Ornament—Professor Hamlin and Mr. Bach; Theory of Architecture—Professor Lord; Construction, including Building

Materials and Structural Design—Professor Warren; Drawing—Professor Harriman; Elements, involving the orders and their applications—Mr. Flanagan; Civic Design—Mr. Ford.

These seven branches of instruction comprise the work given within the school. Students are required to pursue in addition certain studies in Mechanics and in Mathematics through the Calculus.

Of these various fields of study only that of Professor Sherman will be continued unchanged.

The work in the History of Architecture and of Ornament previ-

ously included six courses: Ancient, Medieval, and Modern Architecture, and a similar triad in Ornament. The latter will remain as before in three yearly courses meeting once weekly. But the former work in Architectural History, covering the subject in three courses each meeting twice weekly, has been transferred to the list of electives.

In the schedule of required studies this field is now represented by two courses meeting once weekly and completing the subject in two years. Certain other courses in Historical Research, corresponding to the three courses in Architectural History, will also be included in the group of electives. These will supplant the two former prescribed courses, Medieval and Modern Research, given annually during five weeks of the second term. Two additional courses in the historical field, called Archeology in French and German, have been entirely eliminated.

The work in the Theory of Architecture, the study of the abstract principles governing architectural composition, will be administered by Professor Lord. This will supersede courses formerly called

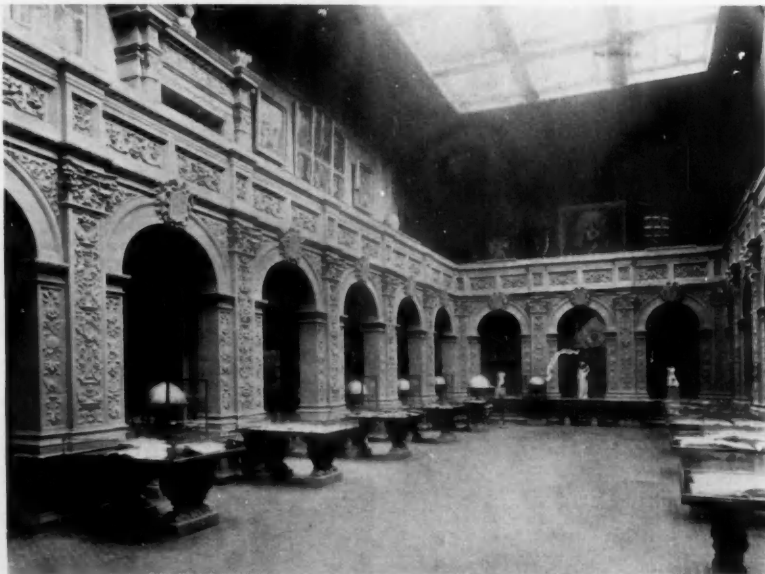
Theory of Planning and Composition and Theory of Professional Practice. The subject will be treated as an indeterminate or non-progressive course, sometimes as stated lectures and occasionally in the nature of a colloquium, required of all regular students as long as they are in residence. The old course in the Theory of Color has been removed from the list of courses and that in the Theory and Practice of Decorative Arts has been made elective.



PILASTER.
Executed by Winkle Terra
Cotta Company.
Garber & Woodward,
Architects.



DETAIL.
Executed by American Terra
Cotta & Ceramic Company.
W. C. Zimmerman,
Architect.



THE HISPANIC SOCIETY OF AMERICA, NEW YORK CITY.
Interior walls of Atlantic Terra Cotta in natural red, modeled in low, sharp-cut relief.
Charles P. Huntington, Architect.



ST. BARBARA'S CHURCH, BROOKLYN, N. Y.
Front brick furnished by Carter, Black & Ayers.
Helmle & Huberty, Architects.

THE GREATER PORTLAND PLAN.

THE preliminary report on the Greater Portland plan has just been issued by the city plan commission of that city. This plan was prepared under the direction of Edward H. Bennet, author of the plan of the Panama-Pacific Exposition, and the associate of Daniel H. Burnham in some of his most important undertakings.

Portland's present city limits encompass about 54 square miles, and it is proposed that these shall be extended to allow for 150 square miles. The Willamette river will be improved to meet new requirements. The city's business center is fixed, although it will extend toward that portion of the city where the grades permit. Suburban highways — and the Greater Portland will include in its population communities within a radius of at least 20 miles — will be properly related to each other and to the city's main thoroughfares.

THE Atlantic Terra Cotta Company furnished the terra cotta for the McAlpin Hotel, New York City, illustrated in this issue.

Among the large contracts recently taken by the Atlantic Company are: The Bay Ridge High School, Bay Ridge, New York, Gray, C. B. J. Snyder, architect; Monward Realty Company, St. Louis, Granite color, Eames & Young, architects; Rowan County Court House, Salisbury, N. C., Gray, A. Ten Eyck Brown, architect; Factory for Electro-Dental Manufacturing Company, Philadelphia, Matt White, Wm. Steele & Sons, contractors and architects; and Adams Express Building, New York, Matt Cream, F. H. Kimball, architect.

TERRA COTTA FOR THE McLACHLEN BUILDING, WASHINGTON, D. C.

THE architectural terra cotta for the McLachlen Bank Building, described and illustrated in detail in this issue (pages 299-302), was furnished by O. W. Ketcham, Ornamental Terra Cotta Works, Crum Lynne, Pa.

IN GENERAL.

Mr. Len F. W. Stuebe makes the announcement that he has withdrawn from the firm of Lewis and Stuebe, architects, and has opened offices at 318 Adams Building, Danville, Ill.

W. W. La Chance of Saskatoon, Canada, and Karl Howenstein of Chicago announce that they have formed a partnership for the practice of architecture in Saskatoon, the firm name being La Chance and Howenstein. Mr. La Chance is one of the pioneer architects of Saskatchewan.

J. S. McIntyre, architect, has opened an office for the practice of his profession in the Clifford Building, New Bedford, Mass. Manufacturers' samples and catalogues desired.

Mr. L. W. Robinson, architect, wishes to announce that he has removed his office from the Exchange Building to The First National Bank Building, 42 Church street, New Haven, Conn.

Stephen Codman, William Atkinson, J. P. Lord, W. S. Wells, and R. D. Emerson beg to announce that they will continue the practice of Codman & Despradelle, architects, at 31 Beacon street, Boston, Mass., under the same name.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.	
of <u>THE BRICKBUILDER</u>	published <u>Monthly</u>
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<u>20</u> day of <u>February</u> , 191 <u>2</u>	
Sworn to and subscribed before me this <u>20</u> day of <u>February</u> , 191 <u>2</u>	
<u>Arthur D. Rogers</u> (Signature of editor, publisher, business manager, or owner.)	
<u>William F. Whitehead</u> (My commission expires <u>June 1, 1917</u>)	

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BULLETIN

RECENT WORK, illustrated in this issue of
THE BRICKBUILDER

House at Kensington, Great Neck, L. I. See Plates 141-142
AYMAR EMBURY II, Architect.

Hotel McAlpin See Plates 151-152
F. M. ANDREWS & Co., Architects.

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THE BRICKBUILDER'S Annual Architectural Terra Cotta Competition.

Problem: A Public Garage — Three Stories High.

FIRST PRIZE, \$500.

SECOND PRIZE, \$250.

THIRD PRIZE, \$150.

FOURTH PRIZE, \$100.

HONORABLE MENTIONS.

Competition Closes at 5 P.M., Monday, January 6, 1913.

PROGRAM.

THE problem is a GARAGE, AUTOMOBILE SALES AND SERVICE BUILDING, —three stories high. The site is assumed to be on the corner of a city block in the automobile district. Lot size — 40 feet on the Main Street by 100 feet on the Secondary Street — level land. The building is to occupy the entire lot.

The first floor is to be used as a salesroom with administrative equipment and for live storage. On this floor plan — which should provide an attractive frontal treatment — show the necessary utilitarian features such as stairs, elevators, turntable, fire walls, toilets, gasoline storage, etc.

The second floor should provide for chauffeurs' recreation room, toilets, etc., in addition to storage space.

The third floor is to provide for storage and for a repair shop. Special attention should be paid to the natural lighting of this floor.

The designer is asked to show on the plans any new or original devices which would add to the value of a building of this character.

The two street façades of the building are to be designed for Architectural Terra Cotta, the purpose of this Competition being to encourage a study of the material and its adaptability to a building of this character. At least a portion of the façades should be treated in color.

There is no limit set on the cost, but the design must be suitable for the character of the building and for the material in which it is to be executed. Provision may be made in the design for the placing of signs.

The following points will be considered in judging the designs:

A — The general excellence of the design, especially if it has originality with quality, and its adaptability to the prescribed material.

B — The excellence of the first-story plan.

DRAWING REQUIRED. (There is to be but one.)

On a sheet of unmounted white paper — very thin paper or cardboard is prohibited — measuring exactly 34 x 25 inches, with strong border lines drawn 1½ inches from edges, giving a space inside the border lines of 31½ x 22½ inches, show:

The main street elevation, with section through wall, drawn at a scale of 4 feet to the inch.

A pen and ink perspective — without wash or color — drawn at a scale of 8 feet to the inch.

The three floor plans drawn at a scale of 16 feet to the inch.

A sufficient number of exterior details drawn at a scale of one-half inch to the foot to completely fill the remainder of the sheet.

The details should indicate in a general way the jointing of the terra cotta and the sizes of the blocks.

The color scheme is to be indicated either by a key or a series of notes printed on the sheet.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales are to be shown.

Each drawing is to be signed by a *nom de plume*, or device, and accompanying same is to be a sealed envelope with the *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawing is to be delivered flat, or rolled (packaged so as to prevent creasing or crushing), at the office of THE BRICKBUILDER, 85 Water street, Boston, Mass., charges prepaid on or before January 6, 1913.

Drawings submitted in this Competition must be at the owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

The prize drawings are to become the property of THE BRICKBUILDER and the right is reserved by THE BRICKBUILDER to publish or exhibit any or all of the others. Those who wish their drawings returned, except the prize drawings, may have them by enclosing in the sealed envelopes containing their names, ten cents in stamps.

Drawings submitted in this Competition will be returned direct to the contestants from the office of THE BRICKBUILDER.

The designs will be judged by three or five well-known members of the architectural profession.

For the design placed first in this Competition there will be given a prize of \$500.

For the design placed second a prize of \$250.

For the design placed third a prize of \$150.

For the design placed fourth a prize of \$100.

The Competition is open to every one.

The manufacturers of architectural terra cotta are patrons of this Competition.